

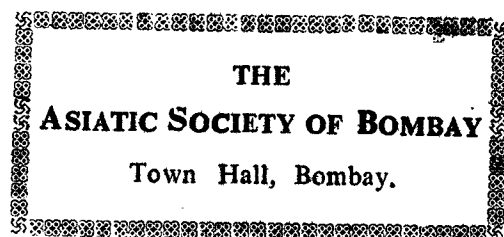


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LIST OF ILLUSTRATIONS IN COLOUR

A Country House. Geoffrey Lucas, A.R.I.B.A., Architect	Frontispiece
	PAGE
House near Wendover, Bucks. P. Morley Horder, F.R.I.B.A., Architect	41
Cottages at Letchworth and Apsley Guise, Beds. Geoffrey Lucas, A.R.I.B.A., Architect	53
Dining-Room designed by W. Martin	57
House at Church-Stretton, Salop. Ernest Newton, F.R.I.B.A., Architect	61
"Waterlow Court," Hampstead. M. H. Baillie Scott, Architect ...	73
Dining-Room designed by Lionel Stanton	79
Entrance Hall designed by Shirley B. Wainwright, executed by Frank Collinson & Co.	83
Hall Window designed by Alexander Gascoyne, executed by Geo. F. Gascoyne & Son	107
Drawing-Room Window designed by E. A. Taylor, executed by Geo. Wragge, Ltd.	113
Altar Frontal for S. Mary's Cathedral, Glasgow, showing detail of centre, designed by Ann Macbeth, sewn by Agnes E. P. Skene	121
Needle-work panel designed by Jessie M. King, sewn by E. Prioleau	125
Arras Tapestry Portière designed by H. Dearle, executed by Morris & Co., Ltd.	131
Lustre Plaques designed and painted by Gordon M. Forsyth, for Pilkington's Tile & Pottery Co., Ltd.	137
Embroidered Cushions and Table Cover designed and sewn by Margarete von Brauchitsch	211
Wood Figures carved and painted by Prof. Franz Barwig... ..	241

CONTENTS

I.—GREAT BRITAIN

ENGLISH DOMESTIC ARCHITECTURE. BY C. H. B. QUENNEL,	
F.R.I.B.A.	I
ILLUSTRATIONS AFTER DESIGNS BY :	
Aickman, W. A., F.R.I.B.A.	17
Ambler, Louis, F.R.I.B.A.	18
Brewerton, J. H., F.R.I.B.A.	19, 20, 21
Brierley, W. H., F.S.A., F.R.I.B.A.	22, 23, 24
Briggs, R. A., F.R.I.B.A.	25
Castle & Warren	26
Coales & Johnson	27, 28
Dennis, Langton, A.R.I.B.A.	29

GREAT BRITAIN—Continued	PAGE
Ednie, John	30
Evill, Norman	31
Forbes & Tate	32, 33
Gardner & Millar	34, 35
George, Richard	36
Green, W. Curtis, A.R.I.B.A.	37
Hallam, J. Algernon	31
Hamp, Stanley, A.R.I.B.A.	38
Hampton & Sons, Ltd.	39
Hardwick, A. Jessop, F.R.I.B.A.	40
Horder, P. Morley, F.R.I.B.A.	43, 44
Hunt, W. & E.	45, 46
Hunter, J. Kennedy, F.R.I.B.A.	47
Johnston, R. F.	48
Kennard, Harold	49, 50
Liberty & Co., Ltd.	51, 55
Longden, Reginald T.	52
Lucas, Geoffry, A.R.I.B.A.	55
May, E. J., F.R.I.B.A.	56
Mortimer, W., & Son	59
Newton, Ernest, F.R.I.B.A.	60, 63
Oliver, Leeson & Wood	64
Parker & Unwin	65
Parsons, Owen P.	66
Poulter, H. R. & B. A.	67
Quennell, C. H. B., F.R.I.B.A.	68
Rhodes, John W.	69
Richter, H. Davis	70
Rowntree, F., F.R.I.B.A.	71
Scott, M. H. Baillie	72, 75
Smith, C. Wontner, A.R.I.B.A.	76, 77
Taylor, S. Pointon, A.R.I.B.A.	78
Twohey, C. J. (Executed by Maple & Co., Ltd.)	75
Voysey, C. F. A.	81, 82
Wainwright, Shirley B. (Executed by Frank Collinson & Co.)	85
Walton, George	86

BRITISH FURNITURE AND FIREPLACES.

ILLUSTRATIONS AFTER DESIGNS BY:

Cleaver, H. C., Ltd.	88, 92
Gimson, Ernest W.	94
Jack, G.	95
Liberty & Co., Ltd.	91, 93

BRITISH FURNITURE AND FIREPLACES—Continued	PAGE
Macartney, M. E., F.R.I.B.A. (Executed by Morris & Co., Ltd.)	89
Murray, Frank S. (Executed by Maple & Co., Ltd.) ...	90, 92
Peach, H. H. ...	94
Pearce, A. E. (Executed by Doulton & Co., Ltd.) ..	94
Pite, Edward („ „ Maple & Co., Ltd.) ...	90
Richter, H. Davis ...	87
Smith, A. Harold (Executed by the Teale Fireplace Co.) ...	88, 89
Vernon, G. („ „ „ „) ...	89
Wainwright, Shirley B. (Executed by Frank Collinson & Co.)...	93

BRITISH WALL AND CEILING DECORATION.

ILLUSTRATIONS AFTER DESIGNS BY :

Bankart, G. P. ...	24, 51, 98, 99
Clarke, Margaret ...	102
Cleaver, H. C., Ltd. ...	95
Davis, Owen W. (Executed by the Anaglypta Co.) ...	100
Emerson, R. J. ...	102
Essex & Co., Ltd. ...	105
Forsyth, Gordon M. ...	96
Knowles & Co., Ltd., C. ...	105
Moore, Esther M. ...	101
Nance, R. Morton ...	98
Rope, E. M. ...	100
Sumner, Heywood ...	96
„ „ (Executed by Jeffry & Co.) ...	104
Vigers, Frederick „ „ „ „ ...	104
Warner, Horace „ „ „ „ ...	104
Watkins, E. Stanley ...	97
Wheatley, Oliver ...	102
White, J. P. ...	103
Wild, H. Watkins (Executed by A. Sanderson & Sons, Ltd.)	105

BRITISH STAINED GLASS.

ILLUSTRATIONS AFTER DESIGNS BY :

Castle & Warren (Executed by Wm. Morris & Co.) ...	117
Davies, A. J. (Assisted by J. N. Sanders) ...	111
Douglas, W. J. (Executed by Ward & Partners) ...	109
Fenton, Harold („ „ Geo. Wragge, Ltd.) ...	116
Gascoyne, Alex. („ „ Geo. F. Gascoyne & Son) ...	106
Hall, John C. („ „ John C. Hall & Co.) ...	118
Hillier, Herbert ...	111
Holiday, Henry ...	109
Lancaster, Percy ...	110
Leat, J. H. (Executed by John C. Hall & Co.) ...	118

BRITISH STAINED GLASS—Continued		PAGE
Orr, Arthur A. (Executed by Reuben Bennett & Co.) ...	...	115
Smyrk, H. M. („ „ Wm. Morris & Co., Westminster)	...	117
Taylor, E. A. („ „ Geo. Wragge, Ltd.) ...	...	112

BRITISH EMBROIDERY AND TEXTILE FABRICS.

ILLUSTRATIONS AFTER DESIGNS BY:

Allan, Phyllis S. ...	...	123
Boyd, Muriel ...	...	119
Burne-Jones, Bt., Sir E. (Executed by Morris & Co., Ltd.)	...	130
Crawford, Ina ...	...	127
Cundall, C. E. ...	...	129
Dearle, H. (Executed by Morris & Co., Ltd.) ..	...	130
George, Rachel ...	...	124
Liberty & Co., Ltd. ...	...	135
Macbeth, Ann (Sewn by Mary Macbeth) ...	...	120
Mawson, Sidney (Executed for Liberty & Co., Ltd.)	...	134
Mitchell, Ina D. ...	...	127
Napper, Harry (Executed by G. P. & J. Baker, Ltd.)	...	134
Paterson, Annie ...	...	123
Somerville, Edith V. ...	...	128
Vigers, Frederick (Executed by Story & Co.)	...	134
„ „ („ „ A. Lee & Son)	...	134
Wardle & Co., Ltd., B. ...	...	133

BRITISH POTTERY AND PORCELAIN.

ILLUSTRATIONS AFTER DESIGNS BY:

Birks, L. A. (Executed by Birks, Rawlins & Co.) ...	...	139
Cundall, C. E. (Executed by Pilkington's, Ltd.)	...	136
Dacre, Dorothy („ „ „ „)	...	139
Forsyth, Gordon M. („ „ „ „)	...	136, 139
Jones, Cecil ...	...	140
Joyce, Richard (Executed by Pilkington's, Ltd.)	...	136, 139
Martin Bros. ...	...	141
Mitchell, J. Edgar ...	...	142
Mycock, William S. (Executed by Pilkington's, Ltd.)	...	136
Taylor, W. Howson ...	...	141
Wadsworth, John W. (Executed by Minton's, Ltd.)	...	140

BRITISH METAL-WORK, ENAMEL AND MOSAIC.

ILLUSTRATIONS AFTER DESIGNS BY:

Bankart, G. P. ...	...	150
Barker & Son, Ltd., Francis ...	...	150
Benson, W. A. S. (Executed by M. Pike and Assistants)	...	146
Branson, J. ...	...	151

BRITISH METAL-WORK, ENAMEL AND MOSAIC—Continued							PAGE
Clarkson, G. H....	...	...	...	...	...	...	148
Cuzner, Bernard...	...	...	...	...	...	...	148
Davidson, W. A.	...	...	...	...	...	...	146
Dixon, A. S. (Executed by the Birmingham Guild)...	...	...	...	...	...	...	149
Fisher, Alexander	...	...	...	...	...	...	147
Gimson, Ernest W.	...	...	...	...	...	...	145
Hilton, R. (Executed by M. Armstrong)	...	...	...	...	...	...	145
Jesson, Birkett & Co., Ltd.	...	...	...	...	...	...	149
Mills, Ernestine (metal-work by A. Vyse)	...	...	...	...	...	...	145, 151
Reid, J. E. (Executed by G. H. Clarkson)	...	...	...	...	...	...	151
Roberts, C. A. Ll. (Executed by the Birmingham Guild)	...	...	...	...	...	...	149
Spencer, Edward (Executed by the Artificers' Guild, Ltd.)	...	...	...	...	...	...	143, 144
Stabler, Harold	...	...	...	...	...	...	146, 148
Stubbs, A. G. (Executed by Jesson, Birkett & Co., Ltd.)	...	...	...	...	...	...	149, 151

BRITISH LEATHER-WORK & WOOD-CARVING.

ILLUSTRATIONS AFTER DESIGNS BY:

Armitage, Joseph	...	...	...	...	...	...	154
Bird, Maud B. S.	...	...	...	...	...	...	153
Brodie, Hilda M.	...	...	...	...	...	...	152
Garrett, Frank G.	...	...	...	...	...	...	153
Mead, M. Grace	...	...	...	...	...	...	95
Robinson, Mary E.	...	...	...	...	...	...	152
Sangorski, F.	...	...	...	...	...	...	152
Sutcliffe, G.	...	...	...	...	...	...	152

II.—GERMANY

GERMAN ARCHITECTURE AND DECORATION ("DER DEUTSCHE WERK-BUND.") BY L. DEUBNER 155

ILLUSTRATIONS AFTER DESIGNS BY:

Adler, F. (Executed by P. Bruckmann & Söhne)	...	...	...	...	...	...	198
Behrens, Prof. Peter	...	...	...	...	...	...	167
Beutinger & Steiner, B.D.A.	...	...	...	...	...	...	168, 169
Bischoff, Paul (Executed by Richard L. F. Schulz)	...	...	...	...	...	...	197
Bonatz, Prof. Paul	...	...	...	...	...	...	170
Brauchitsch, Margarete von (Executed by the Vereinigte Werkstätten für Kunst im Handwerk, Munich)	...	...	...	...	...	...	213
Braunagel, P. (Executed by A. Cammissar)	...	...	...	...	...	...	210
Cissarz, Prof. Joh. V. (Executed by the Delmenhorster Linoleum-Fabrik)	...	...	...	...	...	...	210
Debschitz & Lochner (Executed by Gustav Kottmann)	...	...	...	...	...	...	215
Deutsche Werkstätten für Handwerkskunst, Dresden	...	...	...	...	...	...	200, 204
Egg, Carl, B.D.A.	...	...	...	...	...	...	171, 172

GERMAN ARCHITECTURE AND DECORATION—Continued						PAGE
Egg, Carl, B.D.A. (Executed by F. H. Schäfer & Co.)	...	...	...	...	...	172
Ehlers, Hermann („ „ Gustav Kottmann)	...	...	...	...	...	215
Ehrenböck, Eugen	...	...	...	...	...	202
Festersen, Friedrich	...	...	...	...	...	203
Feuerriegel, Kurt	...	...	...	...	...	205
Gessner, Albert	...	...	...	...	...	173, 174
Gross, Prof. Karl	...	...	...	...	...	205
Gussmann, Prof. Otto (Executed by the Vereinigte Smyrna- Teppich Fabriken, Berlin)	...	...	...	...	...	216
Haustein, Prof. Paul (Executed by P. Bruckmann & Söhne)	...	...	...	...	...	198
Heidrich, Max (Executed by Bernard Stadler)	...	...	...	...	...	168
Hoegg, Prof. Emil (Executed by M. H. Wilkens & Söhne)	...	...	...	...	...	200
Jahn, Raimund (Executed by Gustav Kottmann)	...	...	...	...	...	215
Junge, Margarete (Executed by the Deutsche Werkstätten für Handwerkskunst, Dresden)	...	...	...	...	...	216
Kleinhempel, Erich (Executed by the Delmenhorster Linoleum- Fabrik)	...	...	...	...	...	210
Kolbe, Rudolf, B.D.A.	...	...	...	...	...	175
Kopf, A. E. (Executed by the Vereinigte Smyrna-Teppich Fabriken, Berlin)	...	...	...	...	...	214
Kornhas, Prof. Carl	...	...	...	...	...	207, 208
Körnig, Arno (Executed by Richard L. F. Schulz)	...	...	...	...	...	197
Kottmann, Gustav	...	...	...	...	...	215
Krause, Ch. (Executed by the Deutsche Werkstätten für Handwerkskunst, Dresden)	...	...	...	...	...	208
Kreis, Prof. Wilhelm	...	...	...	...	...	183
Läuger, Prof. Max (Executed by the Thonwerke Kandern)	...	...	...	...	...	203, 204
Lutze, Willy („ „ Theodor Reimann)	...	...	...	...	...	195
Mayrhofer, Adolf Von	...	...	...	...	...	201
Mebes, Paul	...	...	...	...	...	176
Metzendorf, Georg, B.D.A.	...	...	...	...	...	177, 178
„ Prof. Heinrich	...	...	...	...	...	179, 180
Meyer, Willy (Executed by Theodor Reimann)	...	...	...	...	...	195
Müller, Prof. Albin (Executed by the Sächsische Serpentin- stein-Gesellschaft, Zöblitz)	...	...	...	...	...	204
Müller, Prof. Albin (Executed by Wilhelm Müller)	...	...	...	...	...	196
Muthesius, Dr. Hermann	...	...	...	...	...	181, 182, 183
Nicolai, M. A. (Executed by Theodor Reimann)	...	...	...	...	...	195
Niemeyer, Prof. Adelbert (Executed by Benedikt von Poschinger)	...	...	...	...	...	205
Niemeyer, Prof. Adelbert (Executed by the Royal Porce- lain Manufactory, Nymphenburg)	...	...	...	...	...	204
Paul, Prof. Bruno (Executed by the Vereinigte Werkstätten für Kunst im Handwerk, Munich)	...	...	...	...	...	184, 185, 193, 194

AUSTRIAN ARCHITECTURE AND DECORATION—Continued		PAGE
Kotěra, Prof.		227
Krauss, Freiherr von		222
Lehmann, Ida		236
Margold, E. (Executed by Joh. Backhausen & Söhne) ...		243
Maur, Prof. („ „ Anton Hergesell)		222
Messner, Franz (Executed by Joh. Backhausen & Söhne) ...		245
Moser, Prof. Kolo		232
Neuwirth, Rosa		237
Oerley, Robert (Executed by Anton Pospischil)		226
Páša Josef		236
Postelberg, Victor		221
Prutscher, Hans		224
„ „ (Executed by the Wiemberger Ziegelfabrik und Baugesellschaft)		234
Prutscher, Prof. Otto (Executed by the Prag Rudniker Korb- waren-Fabrik)		226
Prutscher, Prof. Otto (Executed by the Deutsche Werkstätte für Handwerks-kunst)		228
Prutscher, Prof. Otto (Executed by Bernhard Ludwig) ...		228
„ „ „ („ „ Ignaz Nawratil)		233
„ „ „ („ „ A. & R. Ritter von Krahlek) ...		239
„ „ „ („ „ Joh. Backhausen & Söhne) ...		244
Roller, Paul („ „ „ „ „ „) ...		244
Schleiss-Simandl Emilie („ „ The Gmundener Keramik- Werkstätte)		238
Seinost (Executed by the Rakonitzer Chamotte-Warenfabrik) ...		233
Witzmann, Carl (Executed by Dumfort & Tröster, & E. Musil)		224
„ „ („ „ Leopold Spitzer)		230
„ „ („ „ Joh. Backhausen & Söhne)		243
Zeymer, Fritz („ „ M. Niedermoser & Söhne) ...		229

IV.—HUNGARY

HUNGARIAN ARCHITECTURE AND DECORATION. BY A. S. LEVETUS		247
ILLUSTRATIONS AFTER DESIGNS BY :		
Dosa, L.		251
Kriesch, Aládár (Executed by Jos. Mocsai and Max Róth)		251, 256
Kuti, B. Fehár		251
Lajta, Béla		255, 258
Maróti, Gésa (Executed by Josef Kiss)		255
Nagy, Sándor („ „ Max Róth and Leo Belmonte)		257
Vas, Béla („ „ Joh. Radócz)		252
Veszely, Wilhelm („ „ in the State Toy Workshops)		252
Wigand, Eduard		253, 254

DIVISION I.

GREAT BRITAIN



A COUNTRY HOUSE. GEOFFREY LUCAS, A.R.I.B.A., ARCHITECT.

ENGLISH DOMESTIC ARCHITECTURE

By C. H. B. QUENNELL, F.R.I.B.A.

TO the average Englishman, his home is an important factor in the scheme of his existence. He does not possess in any large measure those civic virtues which prompt him to take much pride in the development of towns or the laying out of cities, but his interest can, as a rule, be readily aroused in any question of beautifying his own home. Such feeling, too, is not restricted to one class; the country gentleman living in the house of his ancestors is sometimes not keener on its upkeep than the mechanic in his tiny terrace house. It is very pleasant, when travelling on a railway passing through some sordid suburb, to note here and there houses which at once evidence that care and love have been spent on their upkeep. Trim blinds, clean glass, and just a few flowers in the little slip of a garden give the transforming touch that turns these exceptions from mere houses into homes.

It is a truism that we generally obtain neither more nor less than we deserve—so the grubby man is reflected in the grubby little terrace house, and the other one, who has that sense of the fitness of things which is akin to Art, shows us as much in his house. If this is so, then it is evident that the clients, meaning those who may build or live in houses, have a large share in the subject of “English Domestic Architecture,” and in a great measure the success of our architects and builders will depend on the amount of real help that is extended to them. By this is meant a knowledge of the subject, not only from the point of view of the provision of so many cupboards and so many rooms in a house, but in addition an acquaintance with the periods of building that have passed, and the phases of thought that have induced their being. Such knowledge should be obtained, not with any idea of reproducing, say, an Elizabethan or Jacobean house, which is obviously an absurd thing to do, nor of fostering the spirit of eclectic dilettantism which is perilously prevalent at the moment, but rather that we may regain our hold on tradition, and try to maintain it.

Without being dogmatic, it can be maintained that a sympathetic client, and one having knowledge, is the most important essential in the contract to build a house. Such a one will obtain his deserts, and his house will have the charm of a home; it will be furnished appropriately; we shall not find reproductions of this or facsimiles of that, for the very plain reason that they are not honest. Our friend may here live, and, in time, die, and in each year he will have moulded his surroundings to fit him. By his

garden we shall know him. Odd hours will have been spent in that most elusive sport, the creation of a perfect herbaceous border. Happily wed and happily housed, he is halfway to heaven: the first state of well-being is rather outside the scope of these notes, but as to the latter it should be quite a simple matter, if approached honestly.

As bearing on the lack of knowledge that is prevalent, an instance may be given in St. George's Hall, Liverpool, which is surely one of the most beautiful buildings in the world. It may not satisfy one school, but all must agree that the genius of Elmes found its true expression here. It has a magnificent site, and is surrounded by what are, on the whole, satisfactory buildings; but the large open space contiguous to the Hall itself has been laid out and frittered away in the most aimless manner, and the whole is surrounded by railings and piers which are essentially unfit for their position.

To revert to our subject or the house, it may be of interest to sketch in very briefly the history of the periods that are past; not from any desire to imitate, but to find, if possible, the underlying tradition that has made our English houses what they are, and has given them the interest they undoubtedly possess.

The Norman times are so remote that little is known about the houses, except that the buildings were generally of wood, consisting of the Hall, which served for living and sleeping room, and was surrounded by smaller huts for the kitchen, granaries, and so on. Sufficient is known, however, to prove that the Hall was the keynote of the plan, and it is significant that it remained so for many centuries. In Norman times stone-built keeps came into being, and as many remain we are able to realize how well the building of the period filled the needs of the times. Defence was the first and foremost consideration; so we find that the Hall being retained, it was raised up, and a basement storey introduced, which was used as a cellar, and was not accessible from the outside; access being gained by a wooden ladder up to the Hall level, or an entrance floor under the Hall. Another chamber above the Hall completed the structure, which was simplicity itself, but admirably adapted to its purpose.

Kipling's tale, "Old Men at Pevensey," in "Puck of Pook's Hill," gives one a vivid idea of what life must have been in these castles. Castle Hedingham can be instanced as a very fine example, and one remaining in a good state of preservation. The life led must have been a simple one; the Hall still remains the sole room for living and sleeping, excepting that in some of the larger castles

ENGLISH DOMESTIC ARCHITECTURE

small rooms were contrived in the thickness of the walls for the members of the family.

An Englishman's home is supposed to be his castle, and it may be added that his house of to-day is the lineal descendant of the Norman castle ; but it has had to pass through a good many stages in the process. The next important step must be traced through the influence of the foundation of the monastic churches. Free from the necessity of such rigid measures of defence as were necessary to the castles, the monks had leisure to develop the amenities of existence, so that we find at Norwich Cathedral, for instance, founded by Herbert de Losinga in 1096, the germ of an idea of a more comfortable place of residence. Briefly, the church is to the north, having on the south aisle side of the Nave its Cloister, which can be regarded as the corridor of the house of the monks. The Chapter House was on the east side of the Cloisters, with the monks' dormitories over the cloister walk ; on the south side was the Refectory or Dining Hall, and, most important of all, *adjoining* it the Kitchen and offices ; on the west side of the Cloister came the Guests' Rooms and Strangers' Hall. Very few of the Norman castles were started before the beginning of the 12th century, but here at Norwich is evidence that a community lived in a far more comfortable way than it was possible to do in a castle. The present Cloisters at Norwich are of course much later than Norman times, mostly 14th and 15th century, but there can be no doubt that the original ones, destroyed by fire in 1272, led to a series of buildings much as described. Carlyle, in "Past and Present," gives an interesting account of monkish life in the 12th century, and though at first sight it may not seem to bear very much on our own Domestic Architecture, yet in reality it does, as the Granges which the Monasteries maintained on their farms became the type of plan that was to obtain for houses for several centuries.

A plan is given in Turner's "Domestic Architecture" of Charney Bassett Grange, dating from the 13th century, which has the large Hall common to all, in the middle of the house, having at one end the Monks' Hall, or Refectory, with Dormitory over, and at the other the Kitchen, with a cellar attached, and a Chapel over. Such a house marked an important advance, and is to be noted as one of the first known instances of what may be termed convenience in planning. It could not have been an easy matter in the castle to get the food, cooked in an outside kitchen, on to the table in the upper hall, with any degree of heat left in it. The unfortunate cook could certainly be condemned to the dungeon, but his successor would have just the same trouble, and the dungeon

overcrowded with cooks lost its usefulness as a place of durance for enemies.

As against this type, the Monastic Grange had its large Hall carried up to the full height of the roof, giving a fine place of assembly and a dignified appearance to the house on entry. Meals could be served directly into the Hall from the adjoining kitchens, and at the other end were the rooms to which the master of the house, or visiting Abbot, could retire for privacy. Until the end of the 16th century it remained the traditional plan, or rather it was the stock on which was grafted all the improvements that occurred to the builders from time to time. Screens were added at the entrance end of the Hall, with minstrels' gallery over; kitchens and offices were amplified; winter parlours built so that the rather draughty Hall need not be used in cold weather; and the number of private rooms for the family considerably added to. The idea of the plan was the collegiate type, to be seen at Oxford or Cambridge, and many points of resemblance are at once apparent between any one of the Colleges and a large Jacobean house.

It is not to be assumed that the builders of, say, the 13th century at once forsook the Castle type of plan for that of the Grange; it was, on the contrary, a very gradual development, and Castles were built, such as Tattershall, in Lincolnshire, in the 15th century which were only glorified versions of the Norman keep.

One point must be noted, and that is the honesty of the construction of these old houses, and the nearly exclusive use of local materials. The type or plan might be much the same, but in a stone country they built with stone, and in a brick one used brick. If oak happened to be plentiful, then the houses were timber framed. It was the obvious and economical thing to be done, and ensured a certain harmony with surroundings that is so often lacking in modern work through the importation of foreign building materials.

A race of efficient craftsmen, handing down the traditions of building from generation to generation, were more concerned with overcoming problems of construction than in trying experiments with styles. They were safeguarded against this for the reason that there happened to be only one style, that of the moment. So they cheerfully added to cathedral or cottage as seemed best to them, using the material at hand in their own way, rather than in that of their great-grandfathers, and in so doing their heritage to us is a series of buildings that can be read.

At the cost of being tedious, this necessity for tradition in building must be emphasised. Having discovered our tradition it

ENGLISH DOMESTIC ARCHITECTURE

must be maintained and adapted to the spirit of our own time. One cannot conceivably think of the 16th century being content to imitate the buildings of the 15th; yet to-day on all hands we find reproduction rampant. Park Lane must have its Gothic houses, and that they shall not be found tedious, some of the rooms may be Louis this or Louis that, with perhaps a little bogus Adams in the hall. A disused horse omnibus flying in the air could not be a more incongruous sight and would make as serviceable an aeroplane as such a house is suitable for a 20th-century habitation.

To revert to the traditions of house building in England, which must be traced if this article is to serve any useful purpose. The end of the 16th century felt the beginning of the Italian influence, which was to leave such a permanent mark on English architecture. Mediæval or Gothic building had run its course. Starting with Norman or Romanesque, it culminated in such a cathedral as Salisbury, and died with the dissolution of the monasteries in Henry the VIII.'s time. The Renaissance, a revival of classical types of architecture, starting in Italy, well agreed with the general trend of thought, and just as in Italy it was started by an adaptation of classical forms and mouldings to mediæval types and plans, so in England the old form of house was retained, but trimmed up in the new fashion. In both countries the movement was a perfectly sane and healthy one. When Brunelleschi, in a fit of pique at not winning the competition for the doors of the Baptistery, set out for Rome early in the 15th century, he went there with the idea of studying the buildings of the Roman Empire, with the result, that, to mention two of his most interesting pieces of work, when he returned to Florence, he put the dome over the cathedral and built the Pazzi chapel. He did not attempt to reproduce Roman temples, but was content to learn what he could from them, and adapt such details to the requirements of his own time. Though it took some 150 years for the new ideas to filter through to England, the same course was followed, and the houses remaining to us from Tudor down to Jacobean times can be reckoned as an unequalled architectural heritage. Even the names have a sound that recalls a glorious page in English life; Haddon, Burghley, Longleat, Hardwick, Montacute, Rushton, Audley End, and Hatfield, to mention a few, seem fixed in the memory with such names as Shakespeare, Elizabeth, Drake, Frobisher, Hawkins, and the rest.

Thus the domestic architecture of the time fitted the needs of the people, and was typical of them and no one else. It is not possible within the space of these notes to do more than indicate the

general characteristics of the periods, but any reader feeling desirous of going into fuller detail may be reminded of the collection of Thorp's plans at the Soane Museum, in Lincoln's Inn Fields, which is the most representative source of information we have of the houses of this period. Meanwhile in Italy the Renaissance had pursued its course;—the wonderful series of Florentine Palaces had been built and the style was yet vigorous and healthy, and it is not possible to regard the Riccardi Palace as being other than Florentine of the 16th century; but it was to decline, and did so steadily until in the Rococo periods of the late 17th and early 18th centuries we get monuments with marble cherubs holding up marble curtains, meanwhile they flap marble wings. The name of Andrea Palladio stands out and has especial significance in its relation to English architecture, in that Palladian is a term used to describe the buildings put up in England from the time of Inigo Jones down to the end of the 18th century. Palladio was born in Vincenza in 1518, where he did most of his work, and died in 1580, and the fact that he had so much influence with English architects came about doubtless through the publication of his book, which, giving definite proportions of the orders of architecture, tended to standardize the art of building with us, with the consequent lack of spontaneity which is so noticeable in the buildings of this period. Palladio had another sin which he handed down to us, and that was the imitation of stone forms in stucco. Nash's work in Regent Street and the doleful streets of Pimlico are instances of stucco treatment.

Inigo Jones's scheme for the Palace of James I. at Whitehall, or which only the Banqueting Hall was built, may be mentioned as the first purely Palladian building in England. The Commonwealth intervened, and then followed the work of Wren and his followers, bringing us down to the end of the 18th century. Architecture became a polite art, and the country gentleman who lived on his land up to Jacobean times had as descendants men who did not feel that they had properly graduated until they had made a Grand Tour. They came back from Italy full of contempt for their old houses, and forthwith proceeded to dot about on the countryside exact reproductions of Italian villas. Every practical consideration of suitability to environment and climate was abandoned, and no house was esteemed as being fit to live in unless it followed the rules laid down by Palladio.

It was yet a very distinct and living movement, and admirably suited the temper of the times, and during the two hundred years that it lasted the architects and builders designed and built their houses only in this way; it was their faith which they were

ENGLISH DOMESTIC ARCHITECTURE

not prepared to forsake, and so we can trace the progress of the movement step by step. They did not elect that one house should be, say, 13th century, and the next one Byzantine.

It is interesting to note that the Renaissance in England followed the exact lines of the one in Italy; in the early work by Inigo Jones he was content to accept the spirit only, and would have nothing to do with any attempts at reproduction. Coleshill, Berkshire, designed by him in 1650, might well have been suggested by the Florentine Palaces, such as the Riccardi; there is the same plain wall face, depending on proportion and spacing of windows for its general effect, and finished with a fine cornice; or the Palace Farnese may have given Inigo Jones the idea, when he was in Italy; however it may have been, Coleshill marks a very distinct step from Raynham Park, Norfolk, which he designed about 1635 in a much more Jacobean manner. Coleshill is a double square on plan; there are no dismal top-lighted halls; all the rooms are lighted directly from windows in external walls, and the house is generally free from the many little makeshifts that were adopted later on to get over the difficulties of trying to make a house an exact reproduction of an Italian villa and yet be habitable. Wren's houses, following those of Inigo Jones, were all designed on the same commonsense lines, a fine feeling for proportion, the plain walling broken up with well-arranged groups of windows, and good doorways, continued to be the keystones to his designs for houses. Hampton Court may be considered to mark the culmination of the movement. Wren worked here from 1689 till 1718, and it can truthfully be said that it has been an inspiration to architects ever since. By this time architecture had begun to be regarded as an exact art, and it fell into the hands of amateurs, who simply reproduced according to Palladio, or the rules laid down in Gibbs' "Book of Architecture," published in 1728, or Isaac Ware's "Compleat Body of Architecture," in 1756. And just as Palladio came at the end of the Renaissance in Italy, Robert Adam may be cited as occupying the same position in England.

Comparing the movements in the two countries, Gothic architecture was never at home in Italy, and Siena and Orvieto Cathedrals, wonderful as they are, are not the product of the soil in the same way that Salisbury and Lincoln are. The Renaissance then in Italy was a real re-birth of classical types of architecture suited to the country. In the colder climate of England these types were never really at home;—the genius of Inigo Jones and Wren could give them virility and strength, but the Villa at Chiswick, designed by Lord Burlington, and the variations of Palladio's Villa Capra,

near Vincenza, must have always looked, in our grey climate, like shivering Pans longing to get back to sunnier pastures.

The 18th-century builders were not "sticklers" for making a house comfortable; if it suited them to put the kitchens in one wing, to match another which contained the stables, there they were put, and joined up to the house by colonnades; or if this did not appeal to them they put them in a basement, and so invented that most dreadful institution, so far as the health and comfort of the domestics are concerned, the basement kitchen. Another device of the time was to dig a pit in the ground, some way off, and build the kitchen in it, screening it all round with trees, and connecting it to the basement of the house, containing pantries and so on, by a subterranean passage. Compared with a Jacobean house and its practical consideration of service from the kitchens into the hall or winter parlour, the 18th-century house comes off very badly.

The builders were very much helped, though, by the fine race of craftsmen; the joinery was excellent, the plaster work of the richly moulded ceilings had great beauty, and the detail of ironwork and carving was excellent. The writer had occasion, some few years ago, to measure up one of the domes at Greenwich Hospital, and found that its internal framework of wood was as good as the day on which it was first put together.

It must be borne in mind that at the same time that the larger houses or palaces, such as Blenheim and Castle Howard, were being built, and for which, perhaps, the style adopted was very suitable, all over the country smaller houses were being designed which were very charming. Every country town or market-place, every cathedral close, and notably Salisbury, has one or two delightful 18th-century houses, which, with their quiet toned red brick fronts, enlivened by well-proportioned doors, windows, and cornices, go to make charming pictures. And these doubtless came into being because of the good old tradition having been upheld, that a house, being primarily a place for habitation, must be comfortable. So we can imagine the country builder and client putting their heads together and deciding that, though they would be in the fashion, yet fashion must bend, so far as their comfort was concerned, with the result that they were content to neglect the precise directions laid down by Ware in his book, and notably one which reads: "Having gone through the structure of the outside of the building, we shall consider its inner division into rooms."

This maxim should be carefully borne in mind by any re-producer who is attempting in the 20th century to imitate the buildings of the 18th: practical considerations of comfort must not

ENGLISH DOMESTIC ARCHITECTURE

be allowed to have any weight, and the house must be determined mainly by its external appearance, and the provision of a fine suite of reception rooms ; let all the other parts be crowded in anyhow, and as they are not seen it does not matter. Such a method must have been the one adopted, and it accords very well with what we know of the fashionable folk of the 18th century. The Journals of Walpole, which cover the period between 1772 and 1783, give a vivid idea of a set of "School for Scandal" folk, whose main consideration must have been for fine suites of rooms, in which Lady Sneerwell and Sir Benjamin Backbite could gamble and carry on their spiteful intrigues. They do not appear peculiarly English in type, and the houses of the period follow suit, so that one turns with relief to the homelier types, before noted, that were built rather in neglect of Ware's precise instructions.

The simpler houses, built for less fashionable folk, were very much saner in design, and Johnson's views on architecture may be instanced as representing what the cultured man of the period thought about the matter. Quoting Boswell, he is shown as setting out for Oxford, on Tuesday, March 19th, 1776, and in the coach he meets Mr. Gwyn, the architect, and the note, "we soon got into conversation," is hardly needed, because the ponderous Doctor had a habit of so doing, and liked laying down the law. One can imagine poor Gwyn, vainly attempting to get in a word, and being finally squashed by the Doctor, who expresses his disapprobation of ornamental architecture, "such as magnificent columns supporting a portico, or expensive pilasters supporting merely their own capitals, because it consumes labour disproportionate to its utility."

However, in the end we find the fashionable 18th-century folk living in houses well suited to their needs, and the homelier folk as suitably provided with homes, and all the building of the time was done in one Palladian style. There was much direct imitation of Italian forms but no reproduction of Gothic ones.

Passing to the 19th century one's troubles begin ; it is too near our own times for the weeds to have disappeared, so that the true grain, if any, can be recognised, and the critic is compelled to pass in review types of all periods and essays in all styles, and the only one point that can be affirmed without any fear of contradiction is, that there is no one distinct style that predominates over the others. The 19th century must always remain noted in history as one of turmoil contingent on the introduction of steam-driven machinery. Whereas previously handicraft had been supreme, and man had been content to make things with his own hands, in the

19th century he spent most of his time in trying to invent machines that would do the work for him. A good deal of the confusion of type and form arose through this endeavour. Centuries of time went in the production of the forms of the hand-tools with which, for one instance, Chippendale, Hepplewhite and Sheraton made their wonderful furniture, and the cunning craftsmen of these periods had corresponding centuries of time behind their hands in the traditional use of these same tools. To have attempted in a decade to reproduce this work by machinery was but to court disaster, and so one finds that type after type was taken up, and as speedily dropped when it was found that the machine was, as a rule, much more interesting than its product. The machine became master and drove the men, and the struggle seems still in progress, excepting that for steam we have substituted electricity.

The economist tells us that from the point of view of the progress of civilisation it is necessary to our comfort that we should have these dreadful products of machinery mainly because they are cheap; the economist does not reckon beauty as an asset and so can hardly have weight in a question of taste; but architecture, and certainly that building which is concerned with our houses, must depend for a large measure of its success on beautiful materials and workmanship, so that this question of the importance of craftsmanship is well worth consideration, and will be noted later in its bearing on present-day building.

To revert for the moment to the styles of the 19th century, the early decades were notable for the Greek Revival. Eighteenth-century dilettantism had been interested by the publication, in 1762, of Stuart's "Antiquities of Athens," and as by that time the current versions of Palladio had begun to pall, it was thought new life could be given to the Renaissance if ancient Hellenic artists were followed, instead of the 16th-century Italian. The result was the work done by Soane at the Bank of England, by Smirke, Wilkins, Decimus Burton, Cockerell, and Elmes; and one noticeable fact about the Greek work done in the first half of the 19th century is, that if the client happened to prefer 19th-century Gothic, he had but to say the word and he could have it.

The Greek work of Burton and Cockerell was exquisitely refined, and their genius somewhat helped matters, but when Nash initiated the Age of Stucco, in his work at Regent's Park and Regent Street and the Quadrant, which he designed in 1813, the Greek revival was for all honest purposes dead. It says little for the perception of these men that they should have been so slightly influenced by the wondrous marbles of Greece, seen, as they most of

ENGLISH DOMESTIC ARCHITECTURE

them saw them, under their native sunny skies, that they should ever have attempted to reproduce the perfection of Greek form, and feebly cut in stone the wonderful lines of an Ionic cap, and then set it up in London atmosphere, with the certain result that a month's soot and smoke must dull every line ; and, worse than all this, that they should be content to essay the same in stucco and paint it. The early 19th-century architects seem to have had little feeling for material ; they hardly regarded it as the pigment of their palette. Scholarly men the most of them, they worked out their designs shut up in their offices, and, drawing on a rare fund of knowledge, produced buildings entirely foreign to their own soil. So the beginning or the 19th century was to see Greek Doric temples used as Park Lodges, as a variation to the imitation Villa Capras beloved of Lord Burlington in the 18th century.

Thus the Greek Revival gives way to the Gothic Revival, and we are at once in a new atmosphere and amid new influences. Mediævalism becomes the fashion, and the Doric Temple is followed this time by reproductions of the 13th, 14th, and 15th century types. Out of the chaos, though, two men may be instanced as having influenced very largely the designing and furnishing of houses from that day to this—Norman Shaw the architect, and William Morris the craftsman. Looking back, as we can now, to the awful Early-Victorian period, it is very difficult to estimate the debt of gratitude we owe to these two men, who were able, by the strength of their personalities, to inaugurate a saner fashion.

Morris is dead, but Mr. Shaw is alive, and these notes should be prefaced by an apology for the introduction of his name into the arena of the Battle of the Styles. To him, now in retirement, his work done, and so well done, the matter does not press, but to the younger men still working there is the need of the inspiration of his name, and the determination that the work he started shall not be rendered negative by any harping back to eclecticism. That there is such a danger is apparent. On all sides reproduction seems rampant. We can obtain chairs, pottery, jewellery, fabrics and all sorts of furniture in the style of any period but our own. There is enough spurious Sheffield plate on sale in London to sink a Dreadnought, and the papers teem with invitations from the wily furnishing firms to allow them to fit up the interior of our houses in the Elizabethan, Jacobean, or Georgian manner. It may be opportune, therefore, to remind readers that in this year of grace 1910 what is wanted is work suitable to our own time. A man in motor outfit, or arrayed as an aviator, is, to say the least of it, utterly incongruous in a mock Gothic hall.

One may hazard the conjecture that Mr. Shaw and his brother architects, constituting what may be called the Rational School, when they started work some fifty years ago, determined in their own minds that Palladian or Greek detail and design was out of place when applied to house design in England, and it would appear that they cast back in an endeavour to get hold of the proper English tradition, and in so doing settled on the Elizabethan and Jacobean periods.

That they did so must be a matter of congratulation for us. As already noted, these houses had developed, so far as plan was concerned, step by step out of the needs of the people, with the result that as homes they were eminently habitable, and as regards their exterior elevations they contained the inspiration of the most varied types of form and use of materials.

The earlier houses which the Rational School produced were, as might be expected, a little too literal in the way of reproduction, but as clients and architects realised the possibilities of the modern style, and forgot the doctrines of Isaac Ware, a tradition was established which has lasted down to our own time.

It is for us to decide, then, whether we are going on these progressive lines, or whether the time has come to revert again to a *réchauffé* of Villa Capra, with a dash of the Doric villa. One hopes not, but there are ominous signs.

It may be of interest to define the spheres of influence of the various parties to a building contract. Starting with the client, who should most certainly possess knowledge of the subject, with a definite idea as to his requirements; and it cannot be too strongly emphasised that the sympathetic client, with an appreciation of what his architect is trying to do, is much more likely to obtain his heart's desire than the one who in cold-blooded fashion regards him but as a policeman to look after the builder. One's own fortunate experience is, that if builders are treated properly they are, like the majority of Englishmen, fair dealing; and one of the drawbacks of the competitive system has been this policeman attitude between architect and builder.

The client then must be really interested in building and know something of the subject; so progression can be made to the architect; he will hold the tradition that has been handed down to him as a very goodly heritage, and one not lightly to be departed from. Most certainly will he keep in mind the fact that the 20th century has its own special needs and requirements, and he will wish his buildings consequently to be living and readable.

New materials and methods of construction will be examined

ENGLISH DOMESTIC ARCHITECTURE

and adapted for use as occasion requires, and the endeavour will be made to clothe each in appropriate fashion. The history of architecture has in the main been a record of constructive problems faced and conquered in turn.

At the moment the architect is confronted with all sorts of new methods of building, as for instance, steel construction and ferro-concrete, and his eventual success will depend largely on the measure in which he keeps pace with these innovations, taking what is good and rejecting the bad. For instance, assuming that a rolled steel joist be employed to support a floor, it is better to finish the same as a plastered beam, which will add to its fire-resisting qualities, rather than panel it with wood to imitate an oak beam.

The architect then will keep in mind the great tradition of his craft, and not be led, on the one hand, into the doubtful paths of reproduction, or, on the other, into the wild mazes of eccentricity. His houses will be suited to the especial requirements of his client, the site and materials. He will neglect Isaac Ware, who, having designed the exterior, used a sort of architectural shoehorn to get the interior squeezed in. The client's house must reflect his personality; be he studious, then the library will show it; or of more sociable disposition, then ball and billiard rooms will evidence such qualities. Plan goes hand-in-hand with the exterior elevations, but most certainly it should come first. Men and women of to-day are an essentially open-air race, and it is not logical to ask them to live in a house suitable for, say, one of Jane Austen's heroines. The architect will next consider the site and its peculiarities, and the suggestions that it will offer for an individual treatment of house and garden in regard to aspect are endless. A fine view or a good tree to be preserved may be a happy start and must be carefully considered; or the difficulty of obtaining, say, one room with a fine view looking North, and yet getting sun into the other rooms, may give the keynote for the whole.

The materials for the house will have their share in determining its character, and, as previously noted, should always be local ones if of good quality—stone in a stone country, and bricks where they are made.

From the client's point of view, one very important detail is the question of cost, and here the architect should be his best friend. He will be careful in his design that the simplest methods are the ones adopted, and in so doing he will be acting only on the traditions of his craft, because the fine old houses were produced largely by a race of craftsmen who instinctively built in the simplest way, with the best results. An architect's duty to his client is to provide him

with a house in which no money has been wasted, and which the client can regard as a readily saleable asset ;—it can be done, and is generally so arranged when architects build for themselves. The old men are worth copying at least in this respect, that they talked little and knew less of art, and yet were artists, and at the same time they had a very healthy commercialism in them. Nowadays university men produce bric-à-brac and charge accordingly for it.

The remaining party to the building contract is the builder, and the success of the house will depend in a large measure on his interest in the work and the amount of sympathy that he may have with the ideas of the architect. He should be paid a fair price, and there should not be any attempt to extort from him more than he has contracted to do. Assuming that he is asked to estimate on a well-thought-out scheme, and is not called upon to alter it, extras should be non-existent at the end of the job. Our builder is to be regarded as a friend rather than an enemy, and this being the case, and having obtained our confidence, he will build both honestly and well. He has facilities for transport that his 18th-century forbears would have envied, but he has not, alas, the same race of craftsmen that the Palladian builders inherited from the Jacobean times. His main difficulty at the moment is to obtain efficient workmen, and it may be of interest to endeavour to find out why this is. The introduction and general use of machinery in the 19th century, already noted, has certainly exercised a most harmful influence on the quality of our craftsmanship ; or perhaps it would be sounder to say the abuse of machinery. In hundreds of other ways, outside the scope of these notes, it has improved the lot of man, as, for instance, in the printing of the delightful editions of the classics with which we are familiar. Ruskin and Morris railed at machinery, but it is still here, and likely to be for the rest of time, but the hope for the crafts is that it will not be used so freely as hitherto in the hopeless attempt to imitate hand-craft. There are, for instance, quite wonderful machines that turn out really hideous carving. If such enrichment cannot be done with the grace and beauty of the skilful hand evidenced in it, then let us have our buildings without carving. Many other instances might be given ; but hope lies in some middle course, that will admit of a free use of machinery for the plain-sailing work, with the provision of hand-craft for those parts which it is intended shall be made interesting.

Many of the trades in a building are not yet affected ; for instance, attempts have been made to invent bricklaying machines, but they have not been found very satisfactory. Carpentry has suffered much by the introduction of the rolled-steel joist ; no

ENGLISH DOMESTIC ARCHITECTURE

longer is it necessary to design principals to carry a roof, like those of Westminster Hall, or to frame up floors with beams, the steel does the work so simply, and the really beautiful craft of the carpenter has suffered. In like way the joiner of to-day is in reality little more than an assembler of parts turned out by a machine, who only gets paid his wage because he has a strong Trades Union at his back. Some of the older men, who learnt their trade in country shops, are craftsmen; the modern joiner is not. In a wood-working factory of to-day there are but three trades employed, the machinist, the fitter or joiner, and last, and most important, the man who fakes up the stuff and putties and polishes it up to pass muster. The old-time joiner, starting with rip and cross-cut saw, cut up his deals and boards; with jack and trying plane smoothed their irregularities and gauged their thicknesses; with plough and filister prepared the grooves and rebates; with hollows and rounds ran all the mouldings. He was by way of being the leading craftsman of the building trade, and from his class came the foremen and clerks of works. The really good joiner was a better constructor than the cabinet-maker, depending on his tenons and mortices rather than the gluepot, and it is a thousand pities that civilization should have been able to dispense with him; and it is quite a certainty that the so-called up-to-date factory is not the place to produce his like.

There must then be a revulsion of feeling against the excessive use of machinery, if we are to leave behind us any artistic work which can hold its own with that of the 18th century. The 19th certainly failed in this respect, and it would be a sorry task to undertake to fill a bay of South Kensington Museum with a representative selection of the crafts of that period, and the best that one could obtain would be probably the productions of the solitary man, working entirely on an uncommercial basis; whereas Chippendale and his like were tradesmen anxious for custom first of all, and essentially representative of the time they lived in.

We must then follow suit, and if our buildings are to be steel-framed, let their construction be expressed, and instead of putting up walls with all the paraphernalia of columns, pediments, arches, and so on, carrying nothing but their own weight, let us instead sheathe our steel with suitable thin coverings, and the great commercial heart of the people will throb with joy because of the increased floor space to be let at an enhanced rent. Many buildings have been built in Vienna on these principles and are quite admirable and pleasing. We can fill in between our steel framing with concrete in much the same way that the old oak-framed houses were wattled

ENGLISH DOMESTIC ARCHITECTURE

and daubed, and the exterior surfaces so formed would give fine grounds for plastic treatments—but first and foremost our architects and builders must study these new methods, and, instead of trying to adapt them to the styles that are past and which grew out of other methods, must let the new methods make new styles. Fortunately we do not as yet steel-frame our houses, but the day may come, and the flying men and women may be very happy in them when they arrive. To the architects of the period, whenever it may be, the task is cheerfully commended, with the special reminder that there can be no Beauty without Truth.

C. H. B. QUENNELL.

BRITISH COUNTRY HOUSES



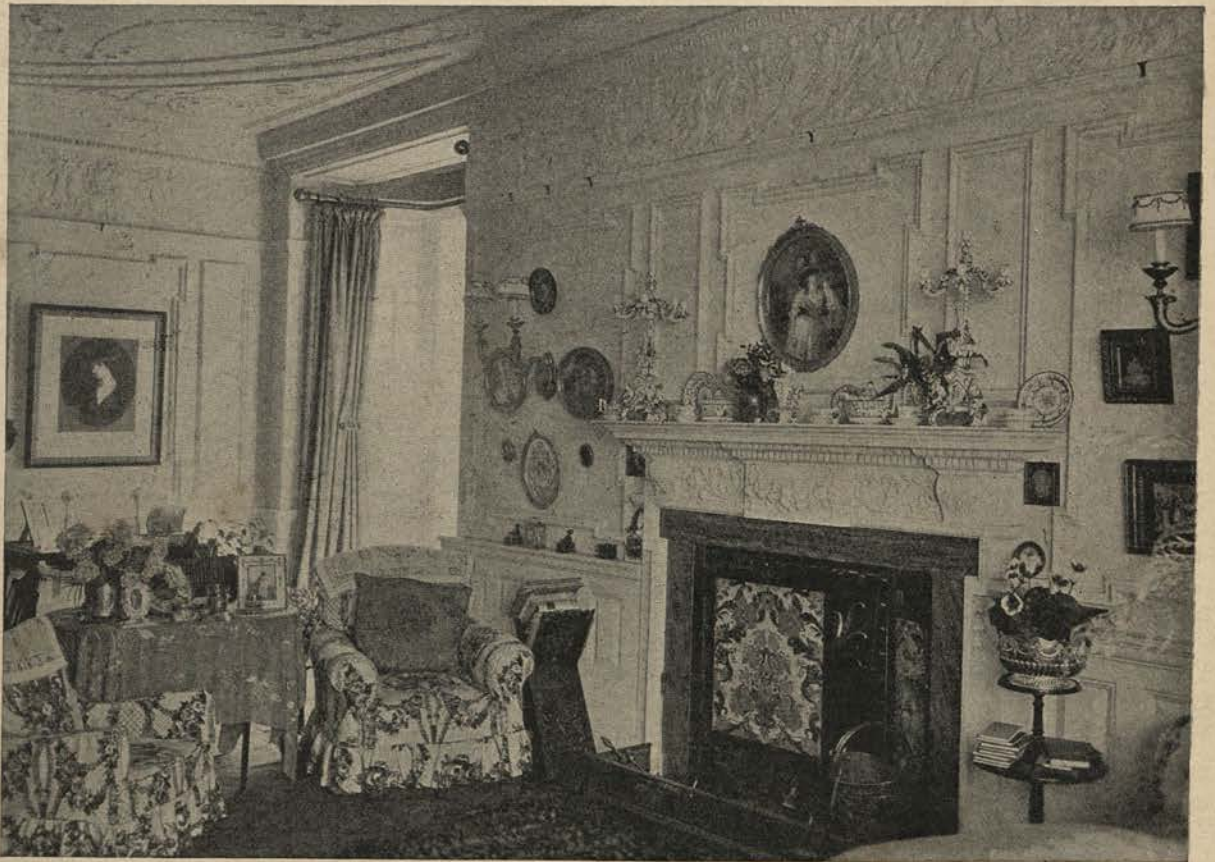
HOUSE AT NORTHWOOD

W. A. AICKMAN, F.R.I.B.A., ARCHITECT



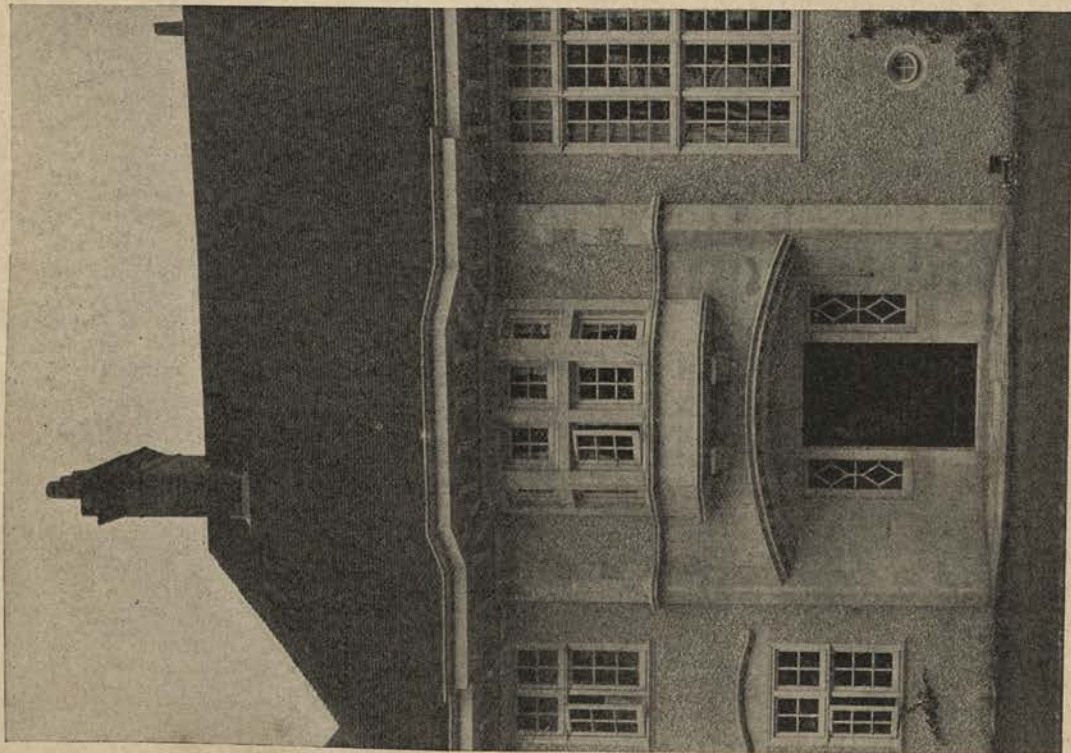
"BRIAR SIDE," EWELL, SURREY

W. A. AICKMAN, F.R.I.B.A., ARCHITECT

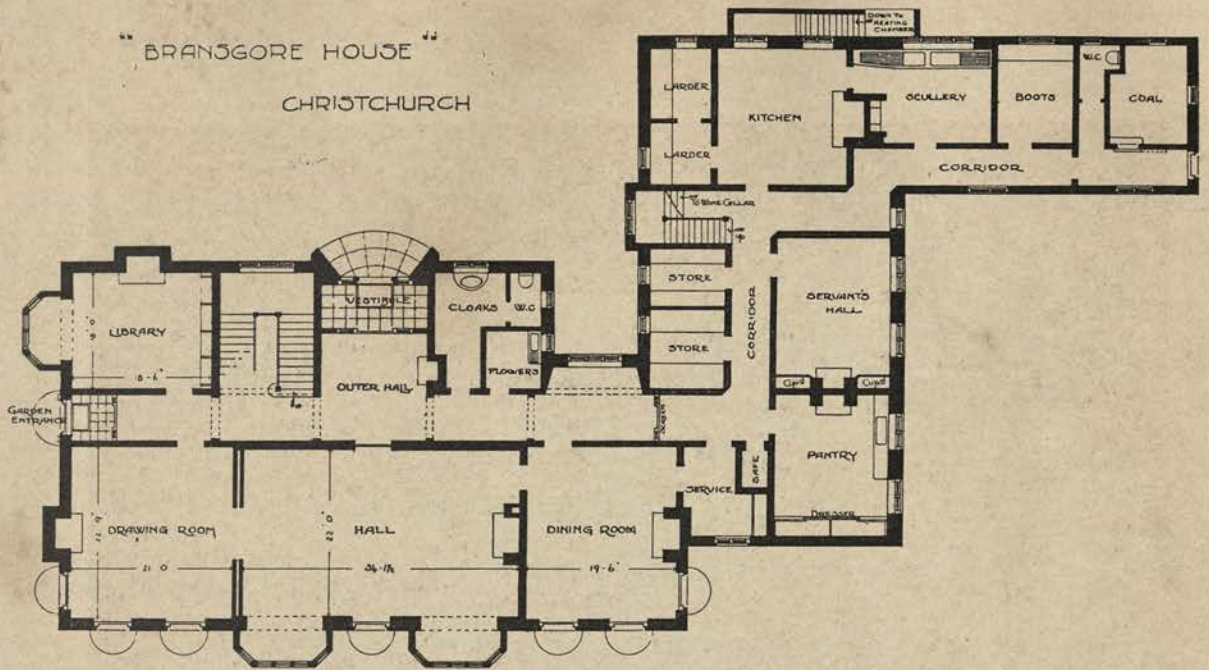


HALL AND DRAWING-ROOM AT LANGWITH LODGE, NOTTS.

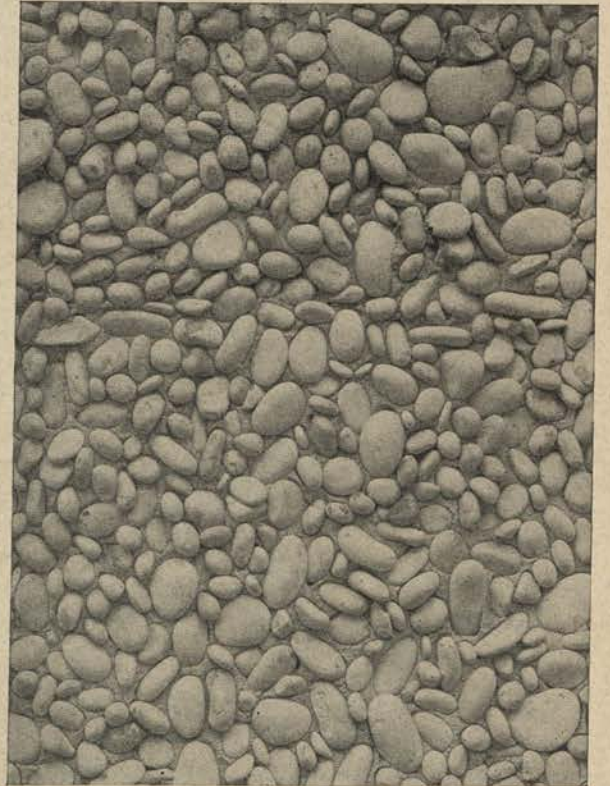
LOUIS AMBLER, F.R.I.B.A., ARCHITECT



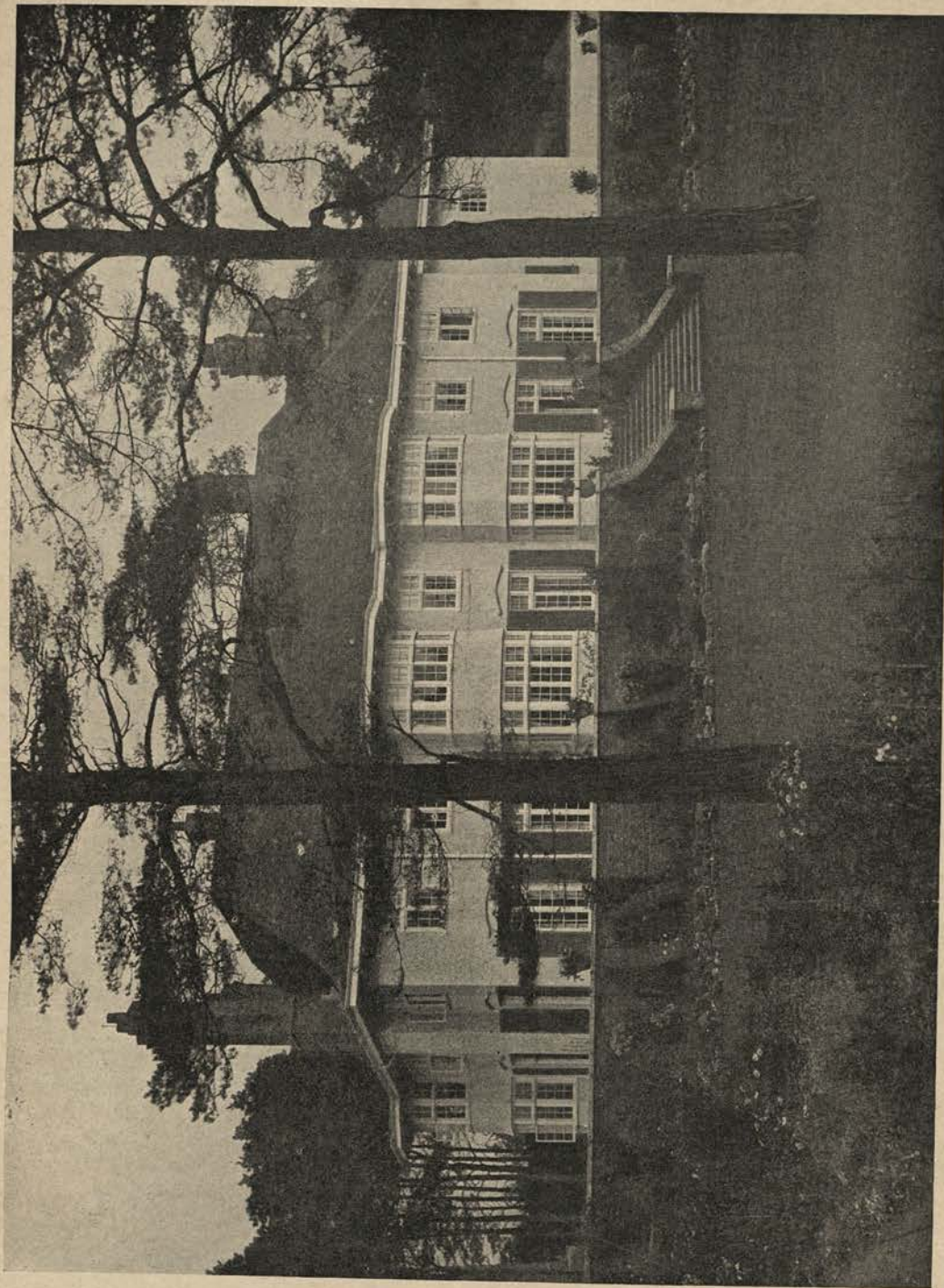
BRANSGORE HOUSE, CHRISTCHURCH
J. H. BREWERTON, F.R.I.B.A., ARCHITECT



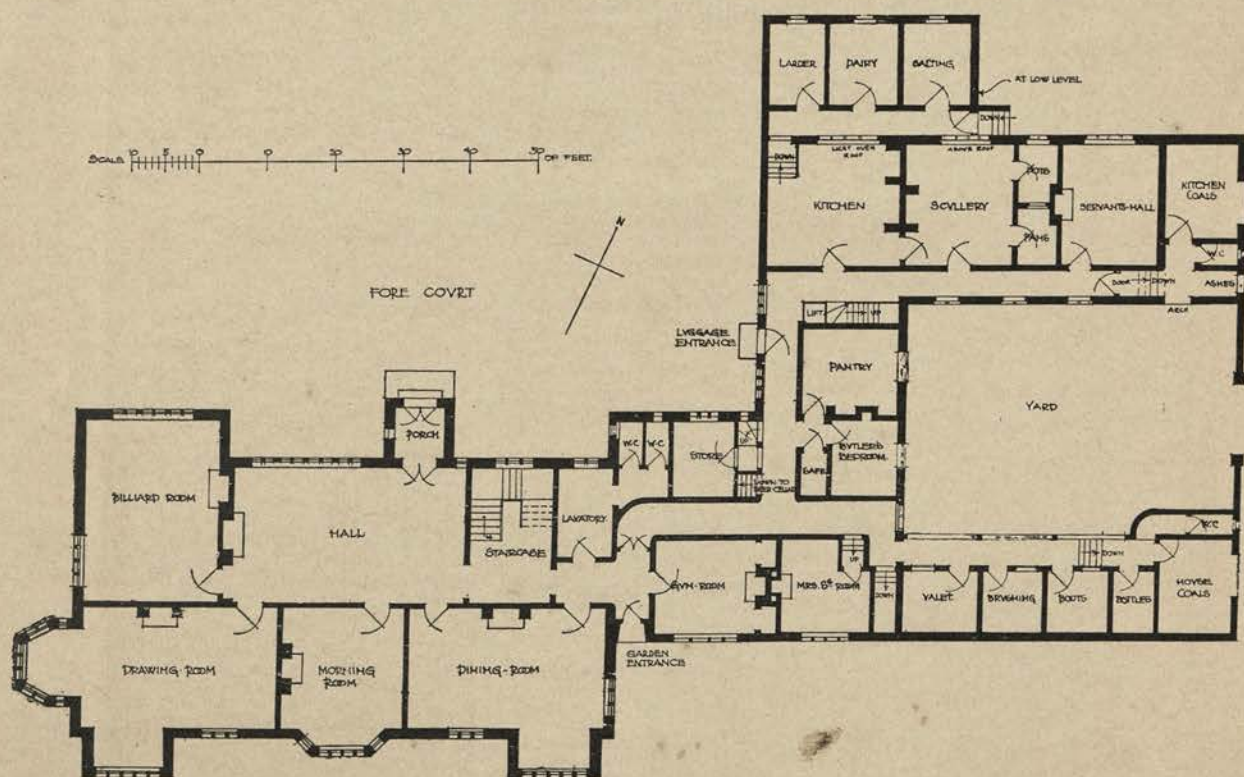
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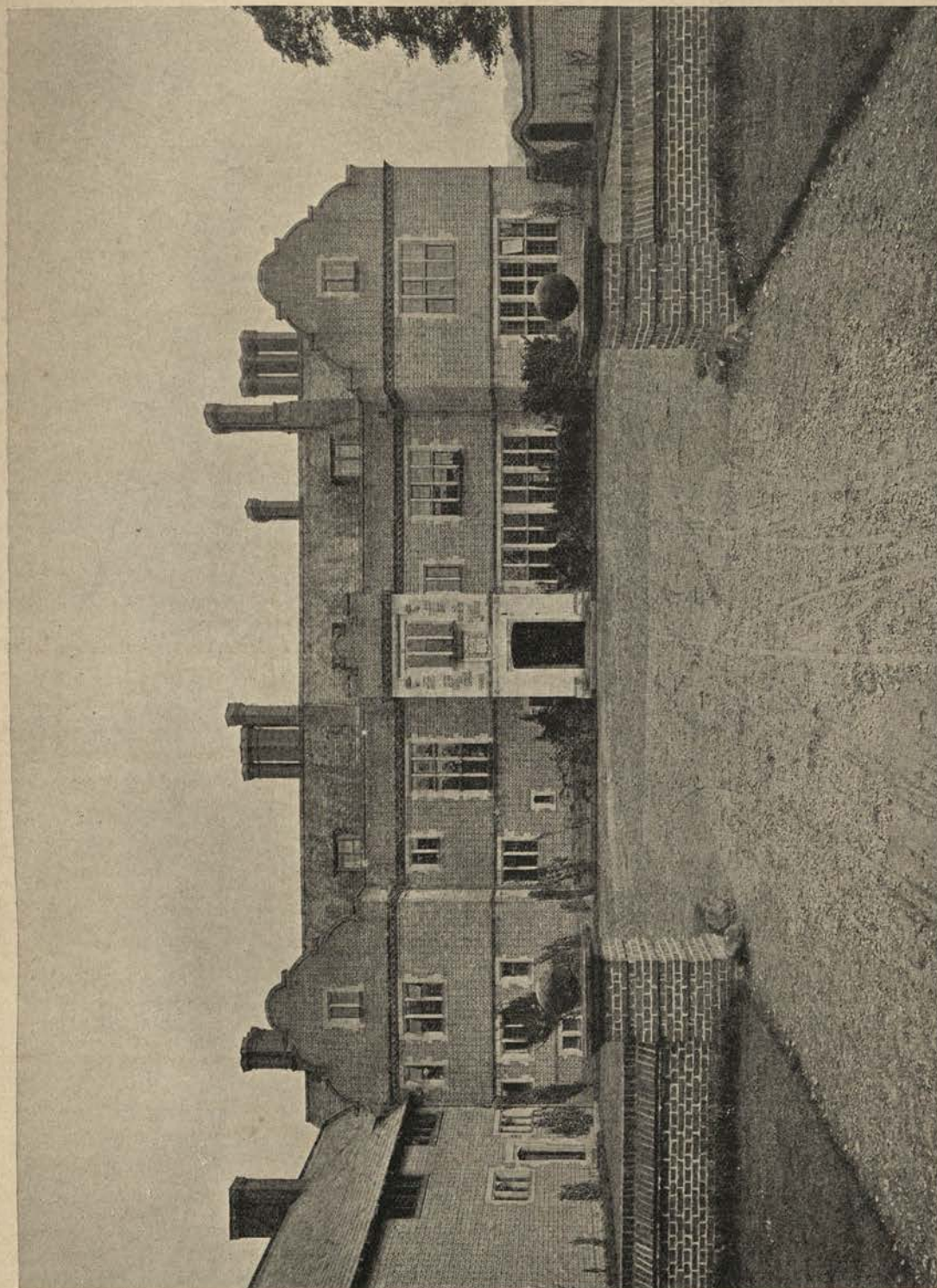
PEBBLE PRESS-WORK
ON EXTERIOR WALLS
OF BRANSGORE HOUSE,
CHRISTCHURCH, J. H.
BREWERTON, F.R.I.B.A.,
ARCHITECT



BRANSGORE HOUSE, CHRISTCHURCH
J. H. BREWERTON, F.R.I.B.A., ARCHITECT



THORPE UNDERWOOD HALL,
YORKS. W. H. BRIERLEY, F.S.A.,
F.R.I.B.A., ARCHITECT



THORPE UNDERWOOD HALL, YORKS.
W. H. BRIERLEY, F.S.A., F.R.I.B.A., ARCHITECT



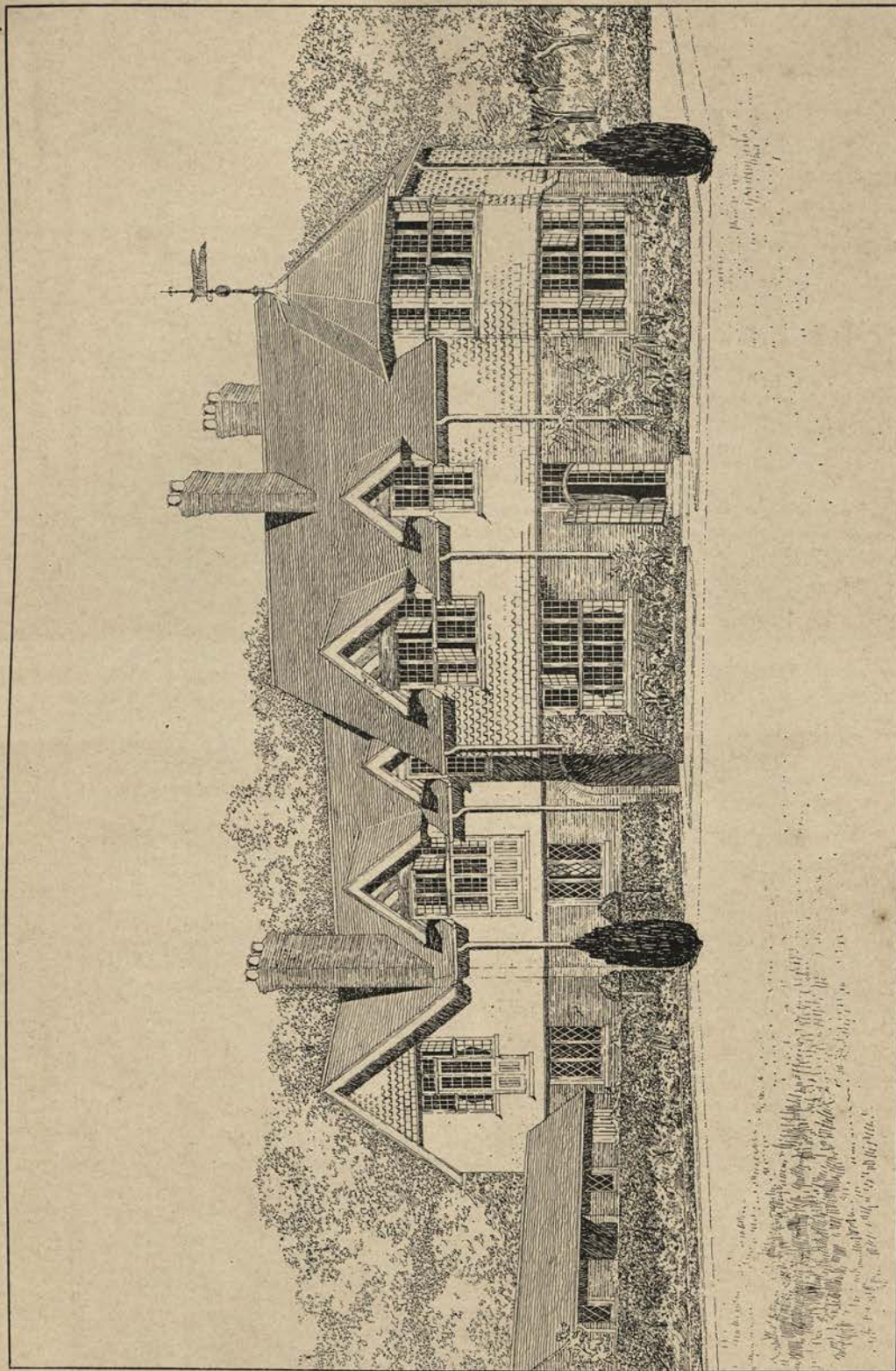
DINING-ROOM AT THORPE UNDERWOOD HALL, YORKS.

W. H. BRIERLEY, F.S.A., F.R.I.B.A., ARCHITECT
CEILING AND FRIEZE BY G. P. BANKART

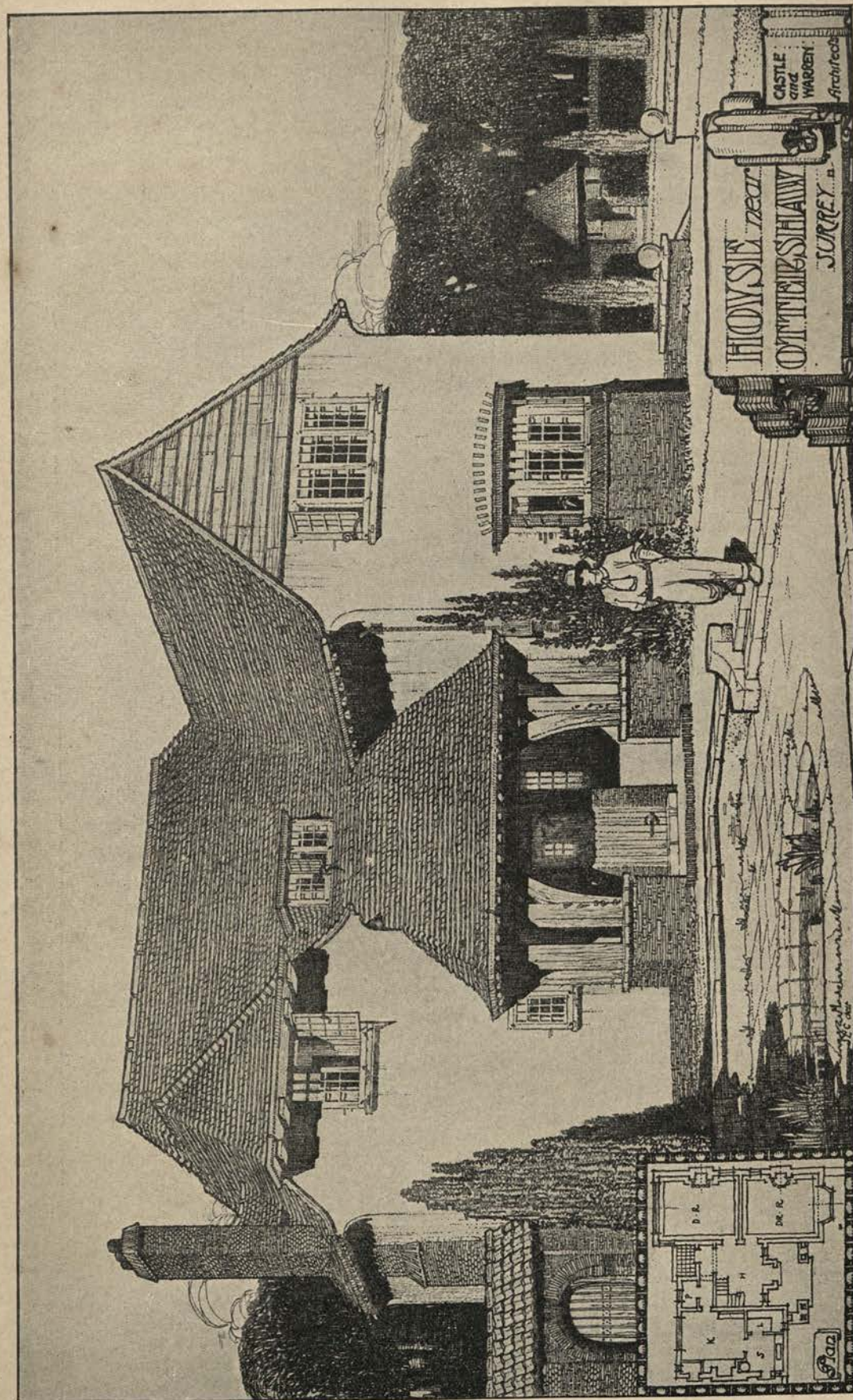


INNER HALL AT "DYKE NOOK," YORKS.

W. H. BRIERLEY, F.S.A., F.R.I.B.A., ARCHITECT

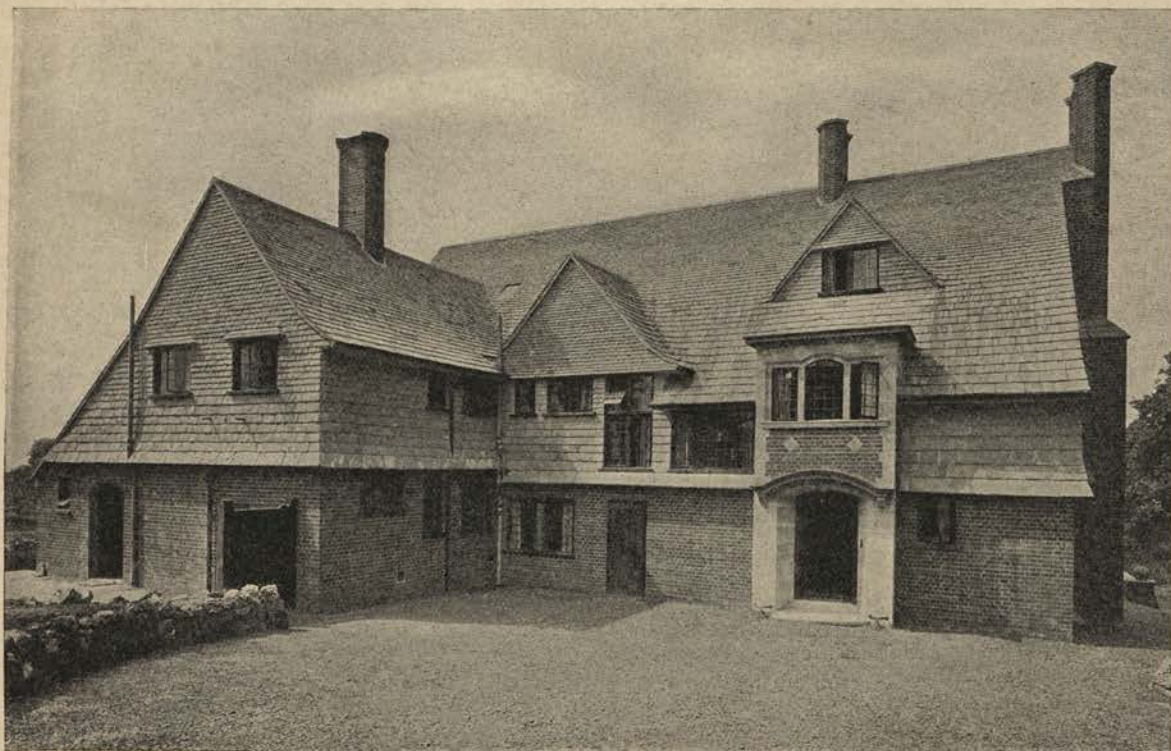
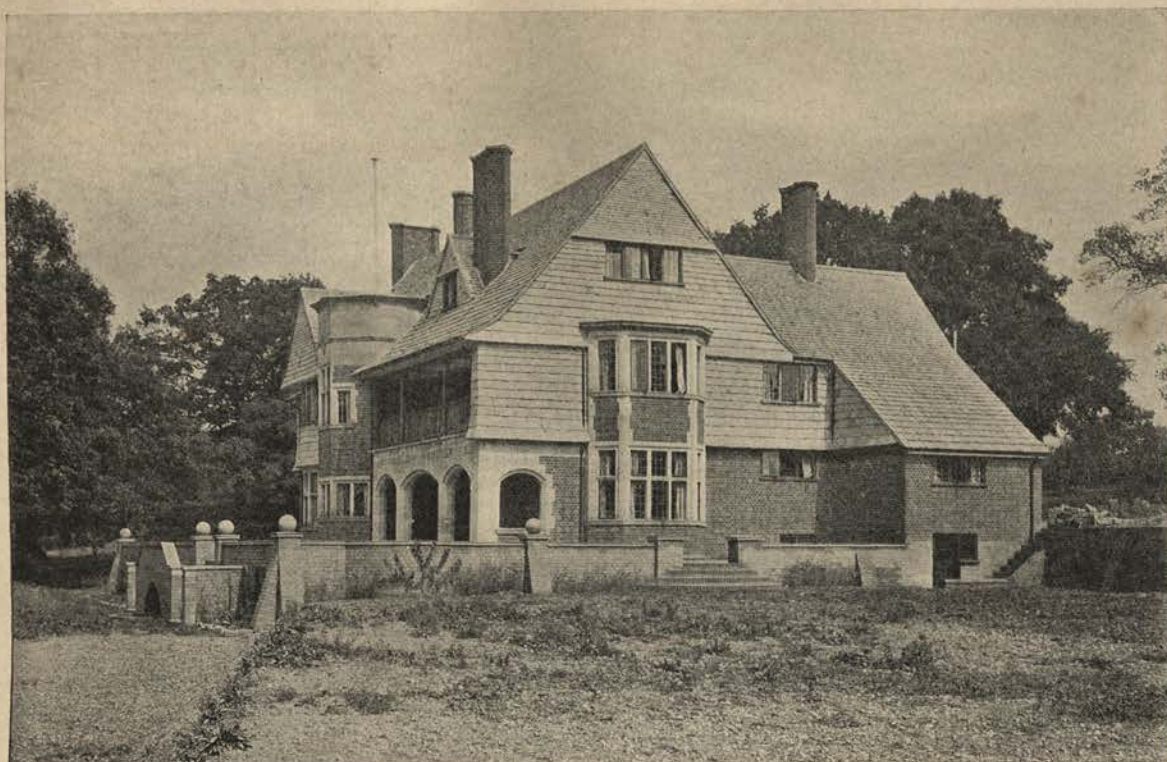


HOUSE AT ABINGER COMMON, SURREY
R. A. BRIGGS, F.R.I.B.A., ARCHITECT



HOUSE NEAR OTTERTSHAW, SURREY
CASTLE AND WARREN, ARCHITECTS

BRITISH COUNTRY HOUSES



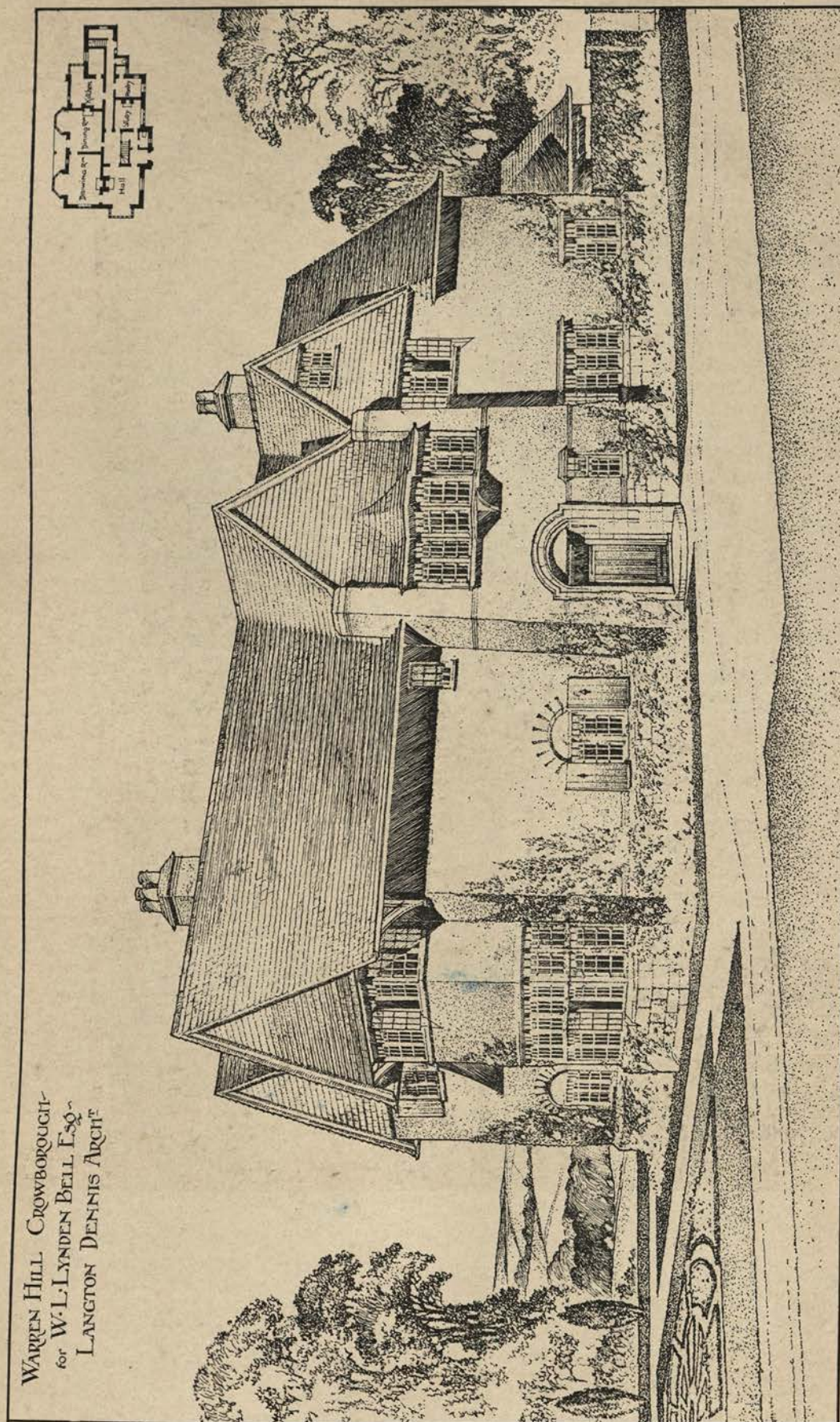
HOUSE AT NORTHWOOD
COALES AND JOHNSON,
ARCHITECTS



STEPS FROM LOUNGE HALL AND
STAIRCASE AT NORTHWOOD
COALES & JOHNSON, ARCHITECTS

BRITISH COUNTRY HOUSES

WARREN HILL, CROWBOROUGH,
for W. L. LYNDEN BELL, Esq.,
LANGTON DENNIS ARCHT^r

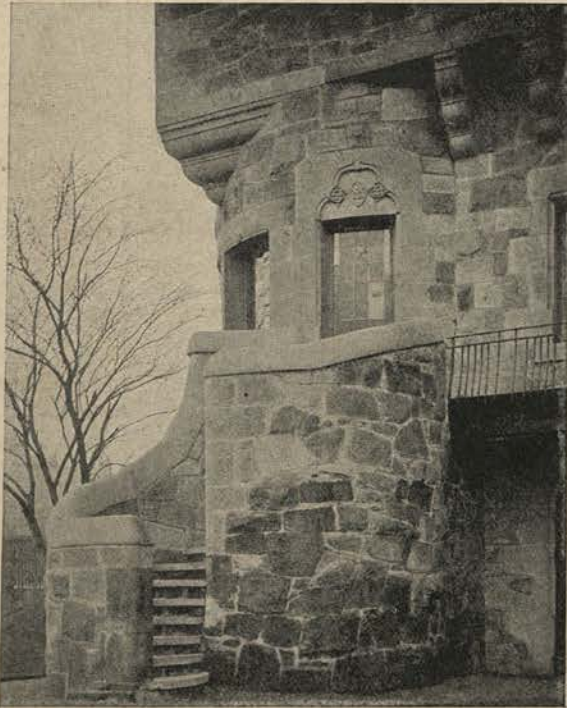


"WARREN HILL," CROWBOROUGH, SUSSEX
LANGTON DENNIS, A.R.I.B.A., ARCHT^r

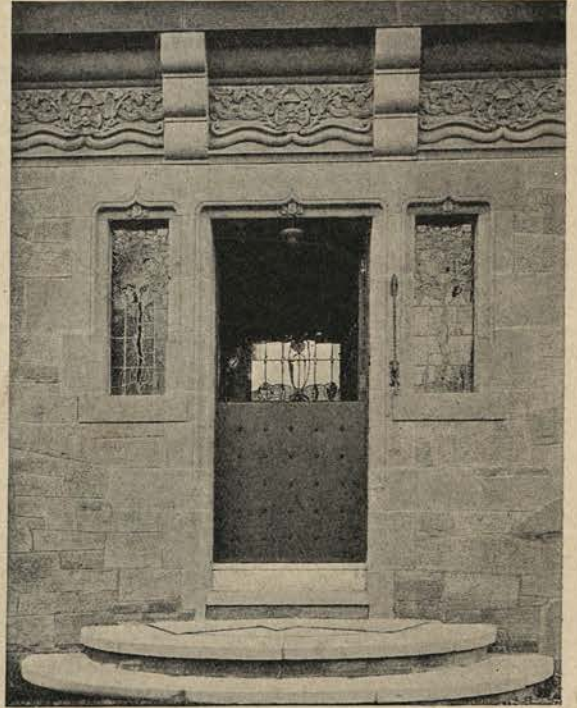


"DUMBIEDYKES," KELVINSIDE, GLASGOW

JOHN EDNIE, ARCHITECT

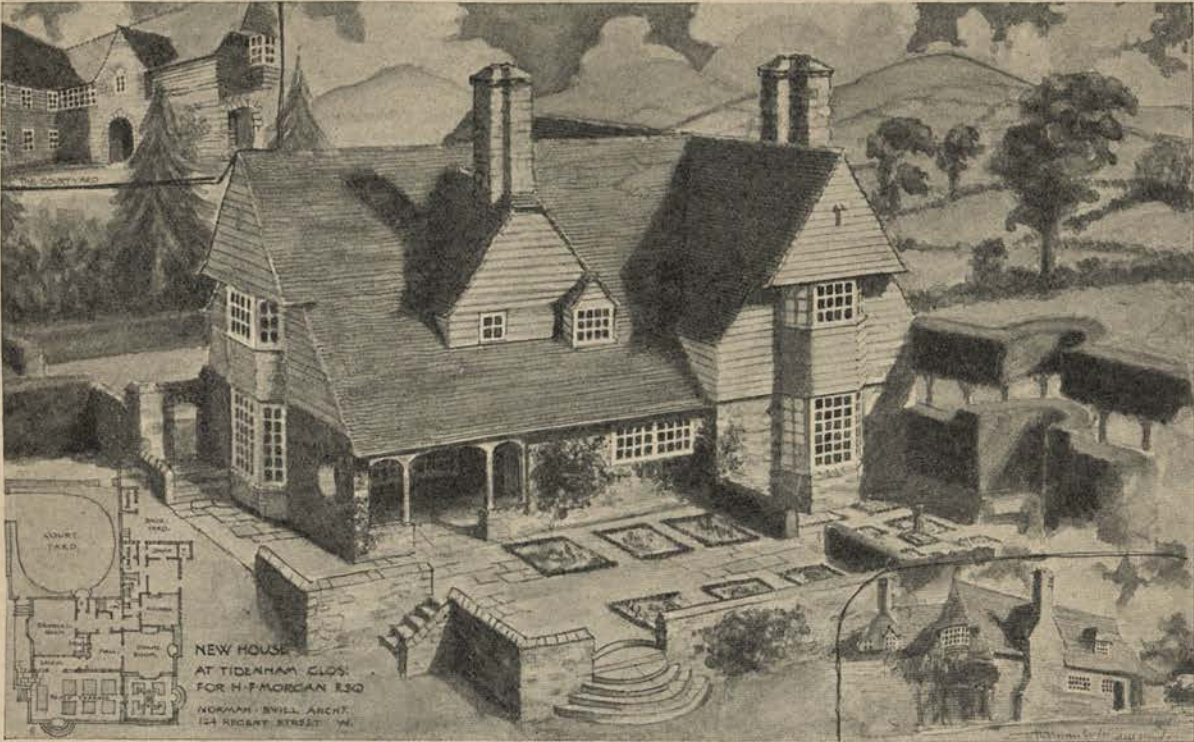


STEPS AND DOORWAY AT "DUMBIEDYKES"



JOHN EDNIE, ARCHITECT

BRITISH COUNTRY HOUSES



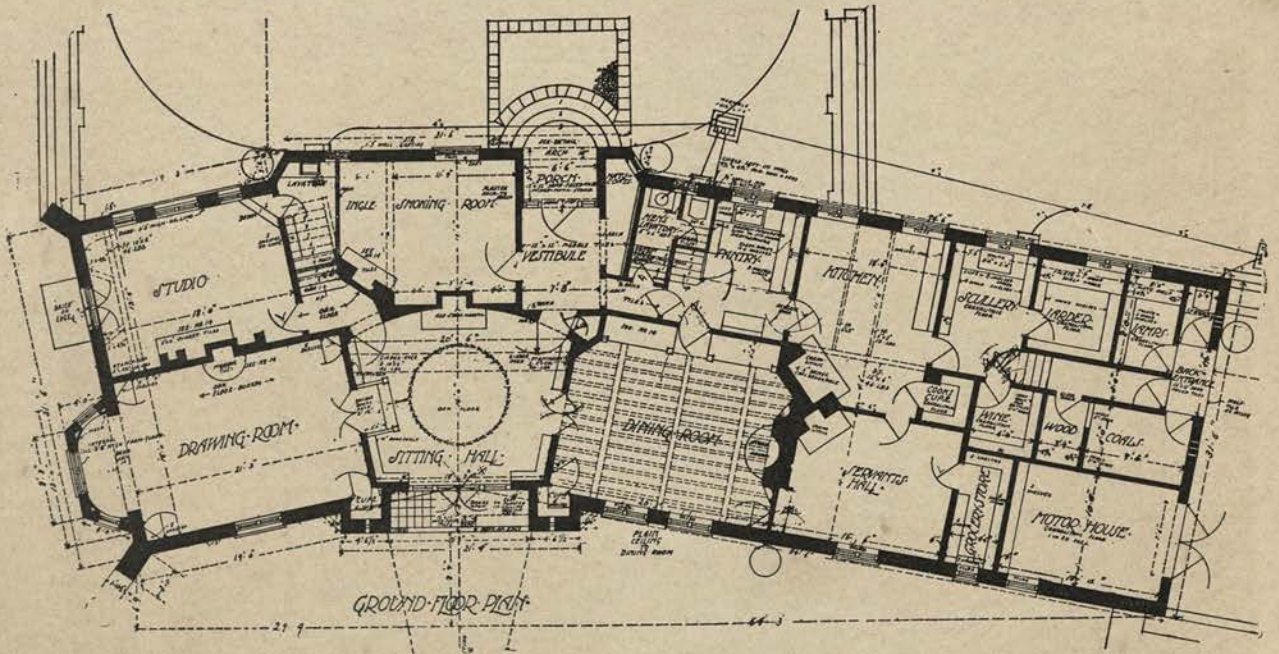
HOUSE AT TIDENHAM, GLOS.

NORMAN EVILL, ARCHITECT



VILLAGE HALL AT TOYS HILL, KENT

J. ALGERNON HALLAM, ARCHITECT



POLLARDS WOOD GRANGE, BUCKS.
FORBES AND TATE, ARCHITECTS

BRITISH COUNTRY HOUSES



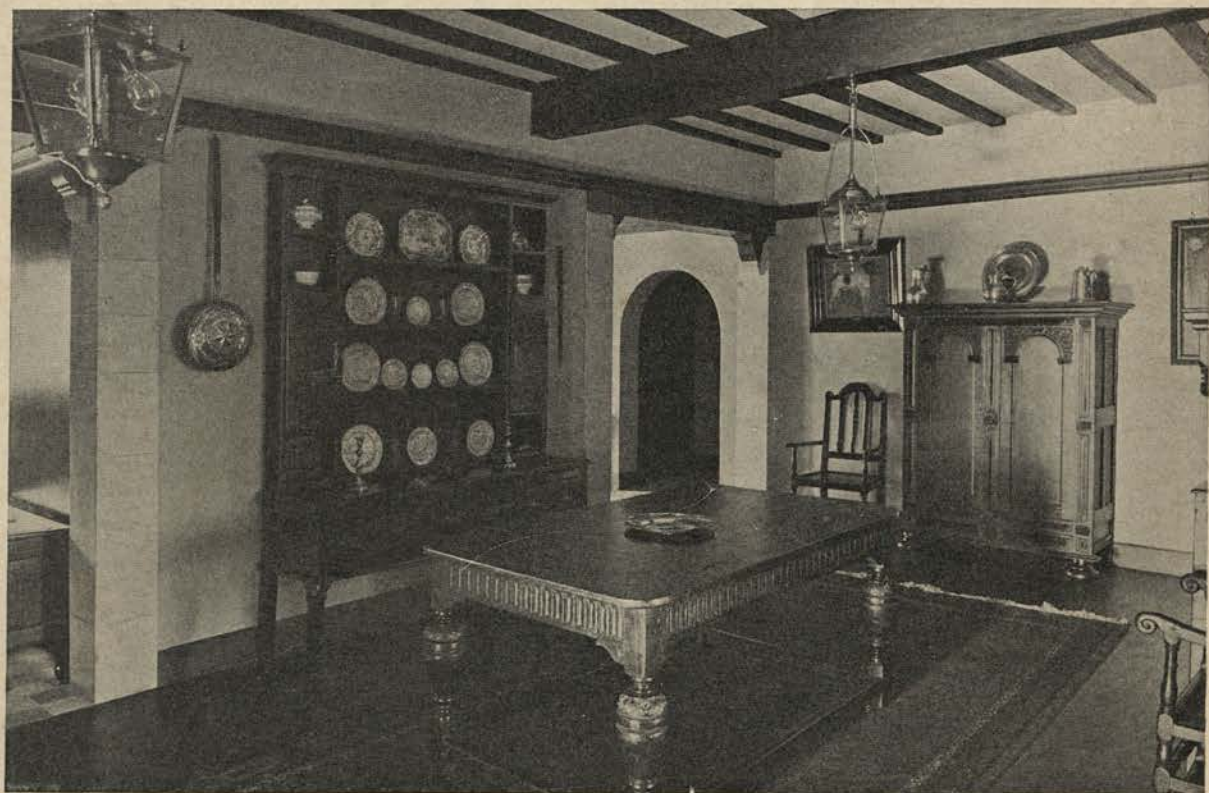
„THE SHEELING,” CHALFONT ST. GILES, BUCKS.

FORBES AND TATE, ARCHITECTS

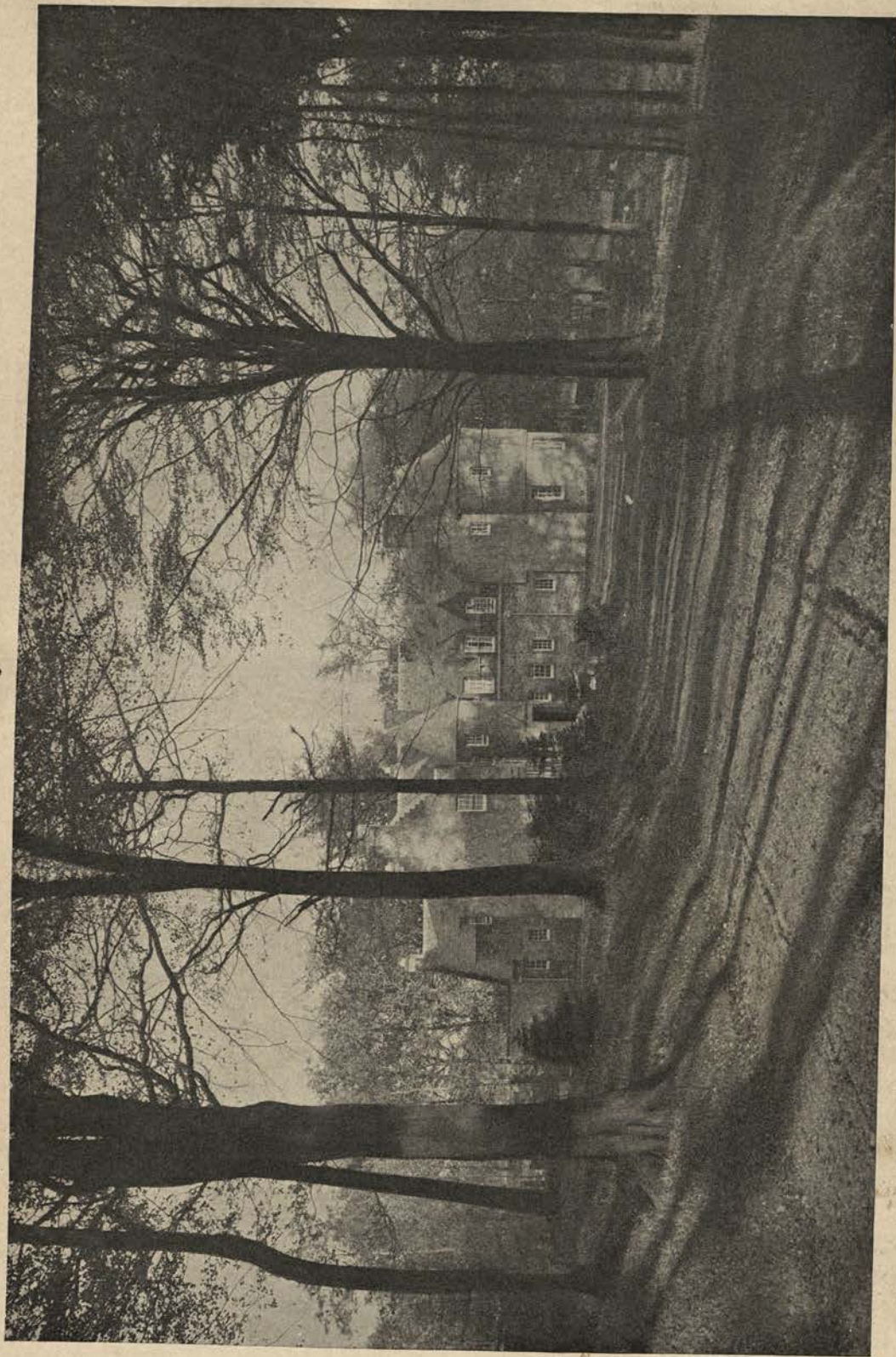


GATE LODGE TO POLLARDS PARK, BUCKS.

FORBES AND TATE, ARCHITECTS



THE ENTRANCE HALL AT BANKELL
HOUSE, NEAR MILNGAVIE. GARDNER
AND MILLAR, ARCHITECTS

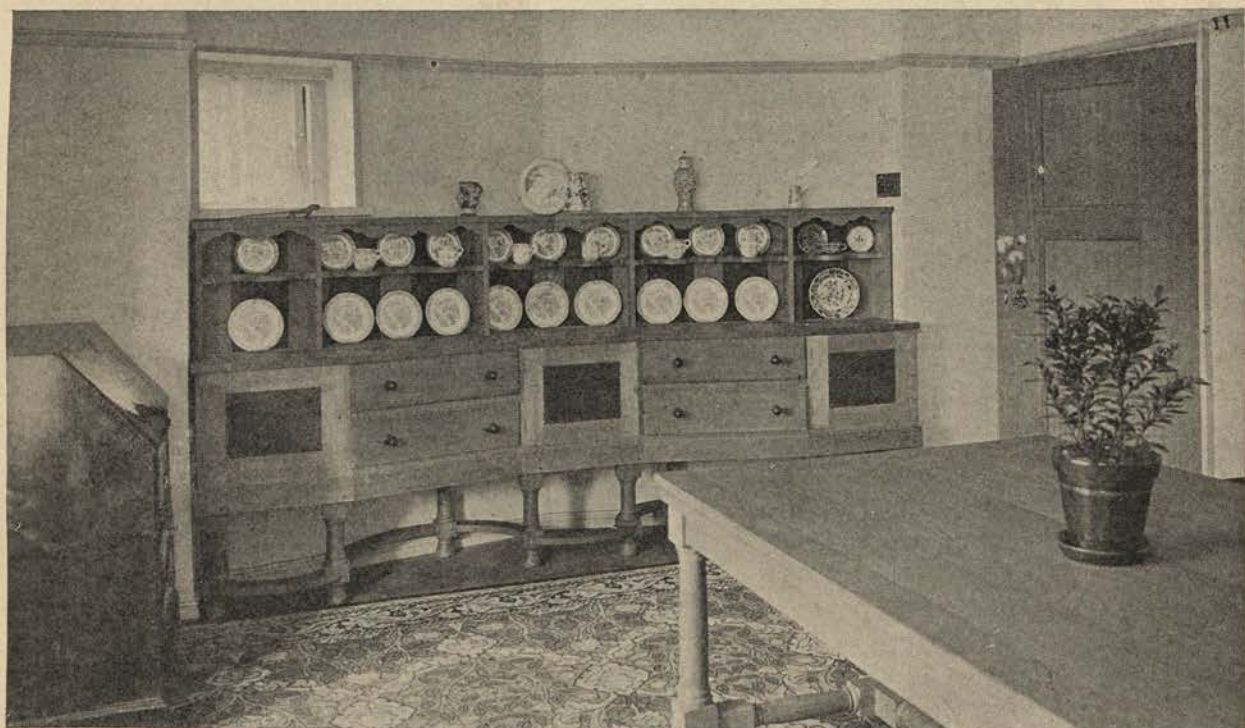


BANKELL HOUSE, NEAR MILNGAVIE
GARDNER AND MILLAR, ARCHITECTS



DESIGNS FOR AN INGLE-
NOOK AND DINING-ROOM
BY RICHARD GEORGE

BRITISH COUNTRY HOUSES



HOUSE AT CHISLEHURST,
KENT. W. CURTIS GREEN,
A.R.I.B.A., ARCHITECT



GROUP OF COTTAGES AT MILL HILL
STANLEY HAMP, A.R.I.B.A., ARCHITECT

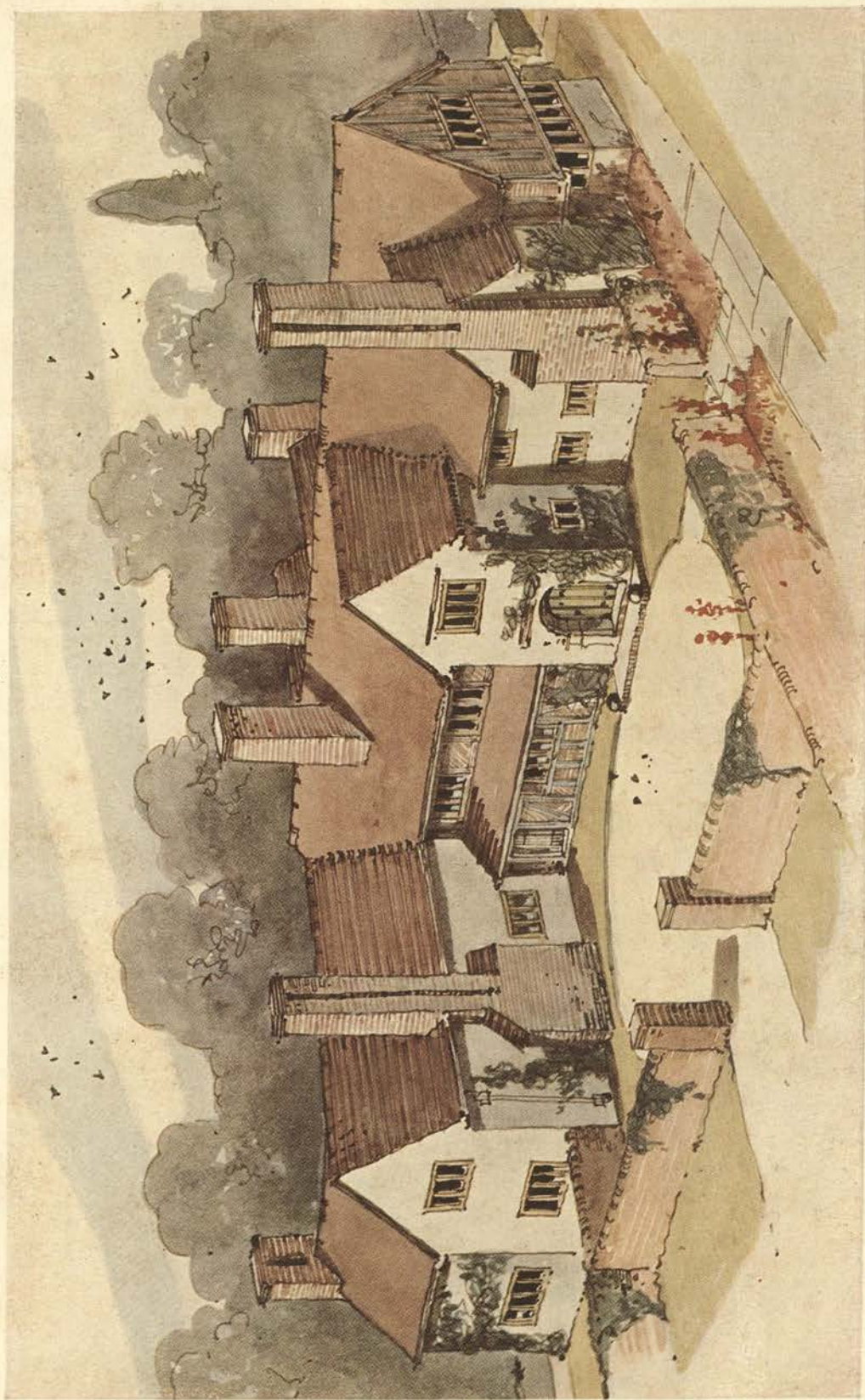


OAK-PANELLED DINING-ROOMS. DESIGNED AND EXECUTED BY HAMPTON AND SONS, LTD.



"THE THATCHED HOUSE," GERRARD'S CROSS

A. JESSOP HARDWICK, F.R.I.B.A., ARCHITECT



HOUSE NEAR WENDOVER, BUCKS.
P. MORLEY HORDER, F.R.I.B.A., ARCHITECT.



HOUSE AT GARBOLDISHAM, NORFOLK

P. MORLEY HORDER, F.R.I.B.A., ARCHITECT



HOUSE AT HAWES, YORKS.

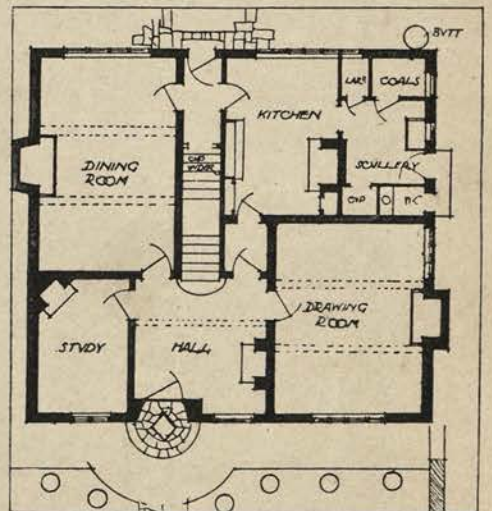
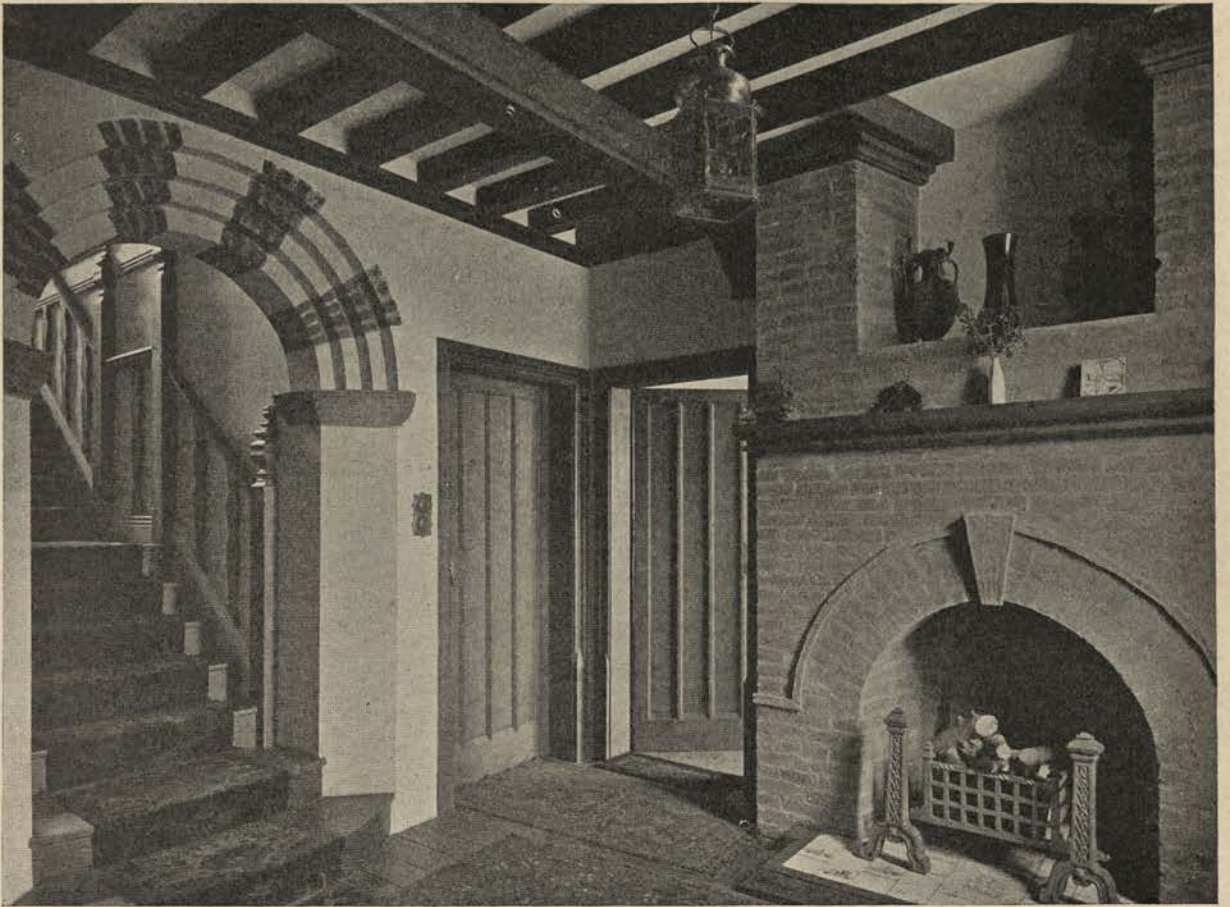
P. MORLEY HORDER, F.R.I.B.A., ARCHITECT

BRITISH COUNTRY HOUSES

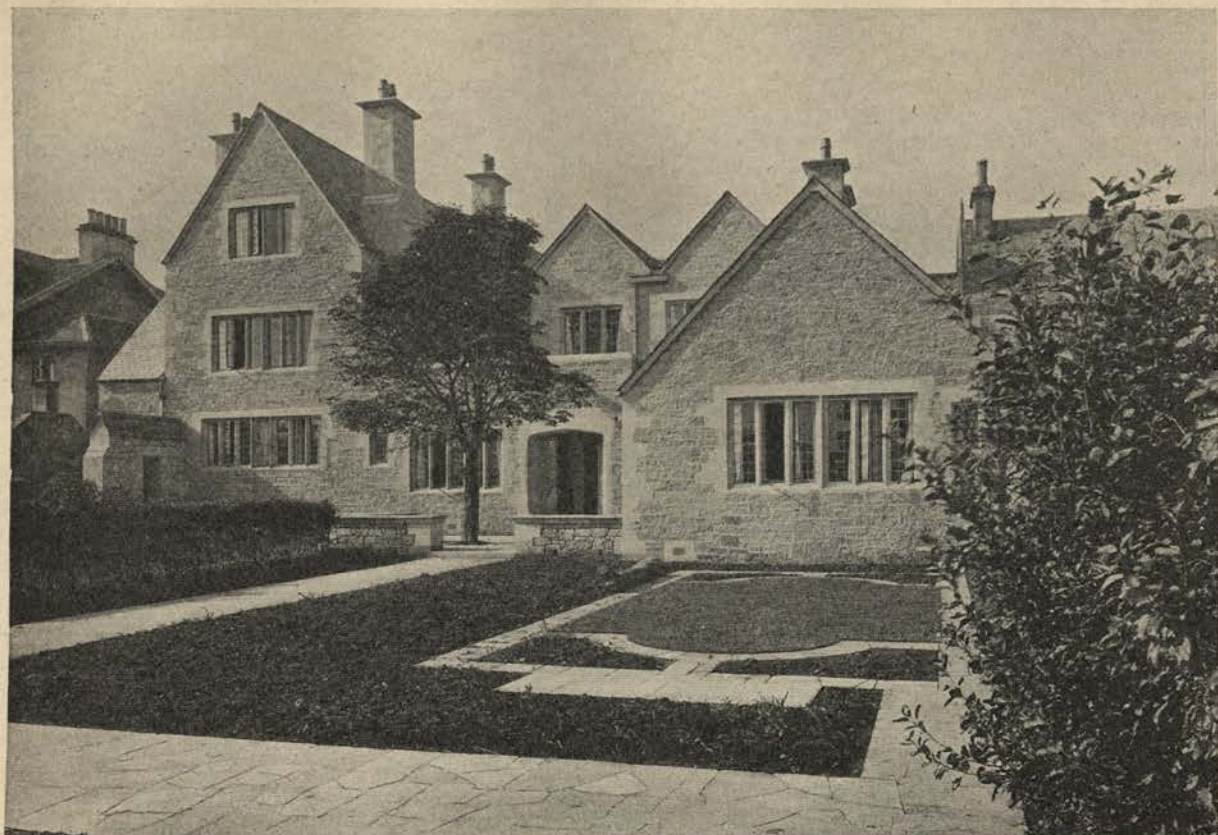


"REDLANDS," WIMBLEDON

W. AND E. HUNT, ARCHITECTS

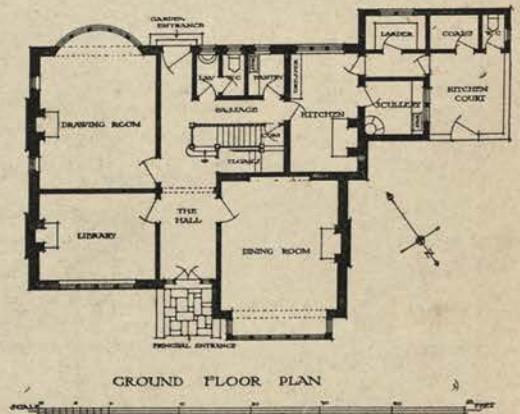


ENTRANCE HALL AT
"REDLANDS," WIMBLEDON,
AND GROUND PLAN.
W. AND E. HUNT,
ARCHITECTS



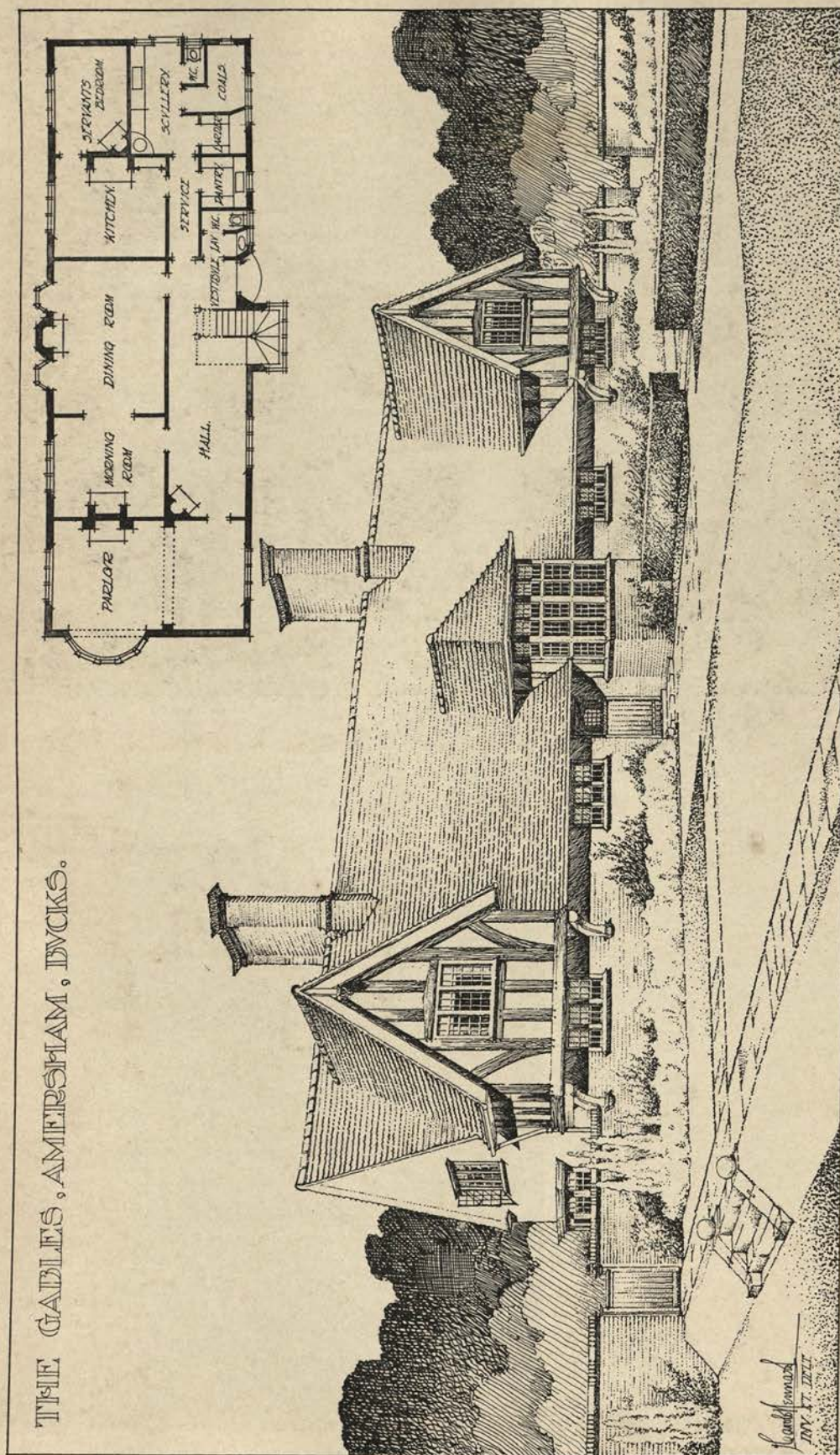
"STONEGARTH," PRESTWICK, AYR.

J. KENNEDY HUNTER, F.R.I.B.A., ARCHITECT



HOUSE AT GUILDFORD,
SURREY, R. F. JOHNSTON,
ARCHITECT

THE GABLES, AMERSHAM, BUCKS.



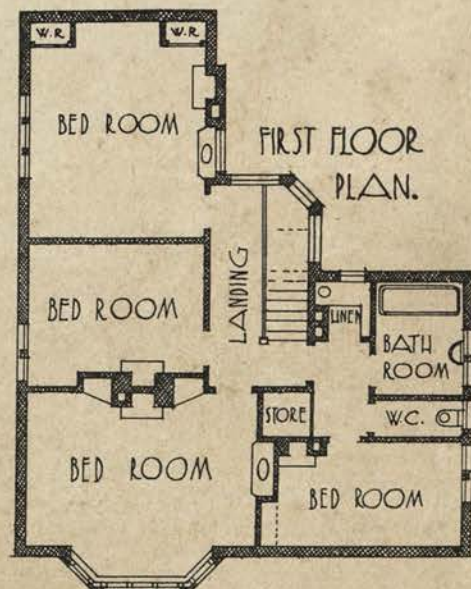
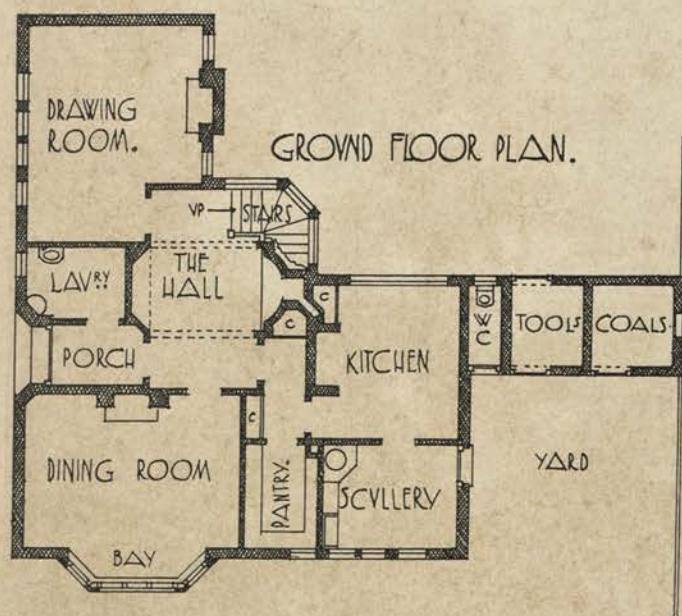
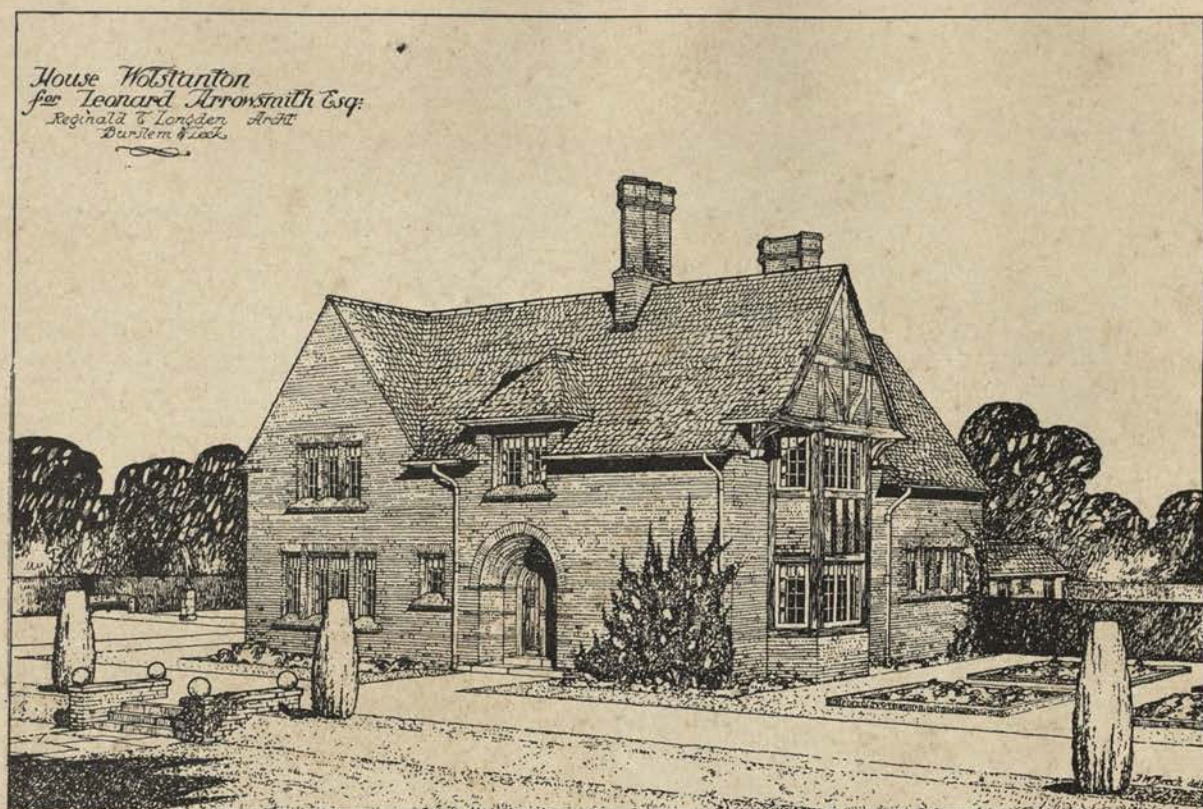
"THE GABLES," AMERSHAM, BUCKS.
HAROLD KENNARD, ARCHITECT



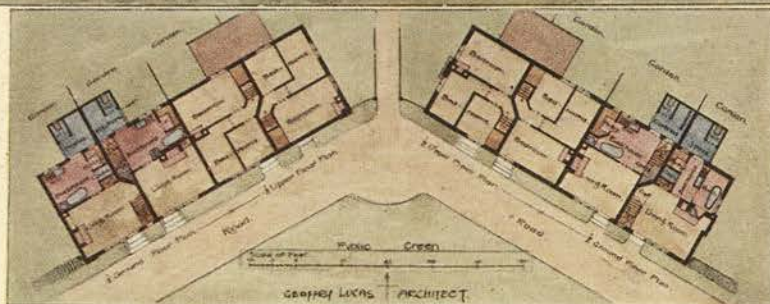
"THE ELMS," BUSHEY,
HAROLD KENNARD,
ARCHITECT



CORNER OF A DRAWING-ROOM DESIGNED
AND EXECUTED BY LIBERTY AND CO., LTD.
CEILING BY G. P. BANKART,



HOUSE AT WOLSTANTON, STAFFS.
REGINALD T. LONGDEN, ARCHITECT



COTTAGES AT LETCHWORTH AND APSLEY GUISE,
BEDS. GEOFFRY LUCAS, A.R.I.B.A., ARCHITECT.

BRITISH COUNTRY HOUSES



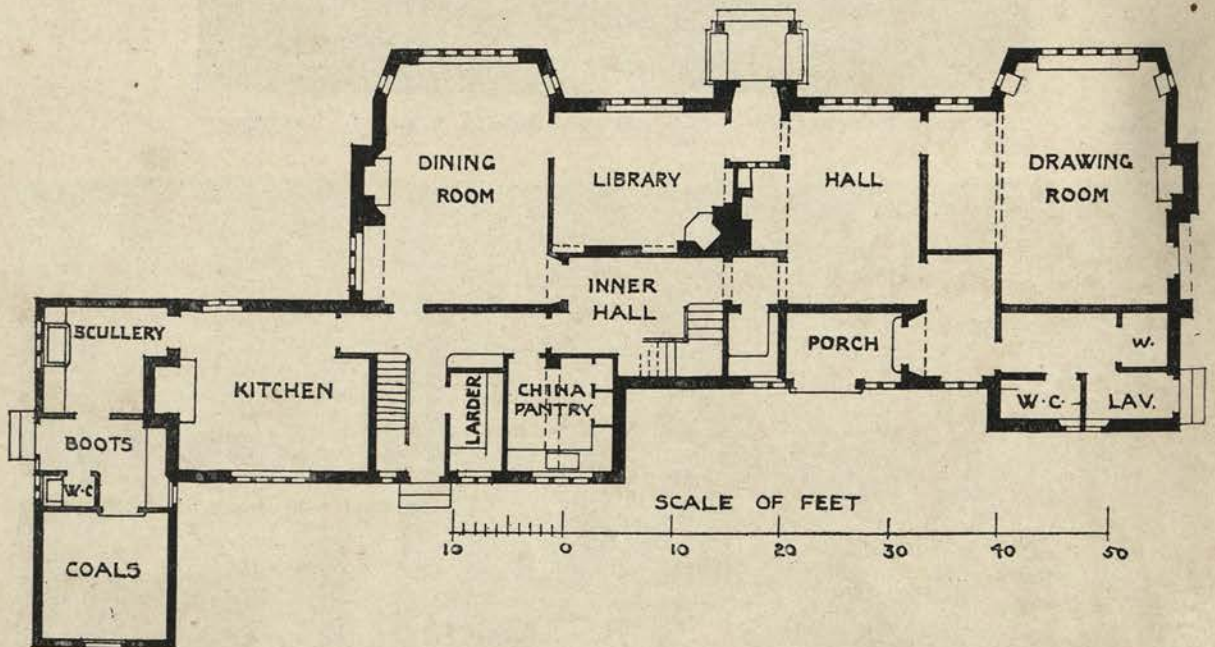
HOUSE AT HAMPSTEAD

GEOFFRY LUCAS, A.R.I.B.A., ARCHITECT

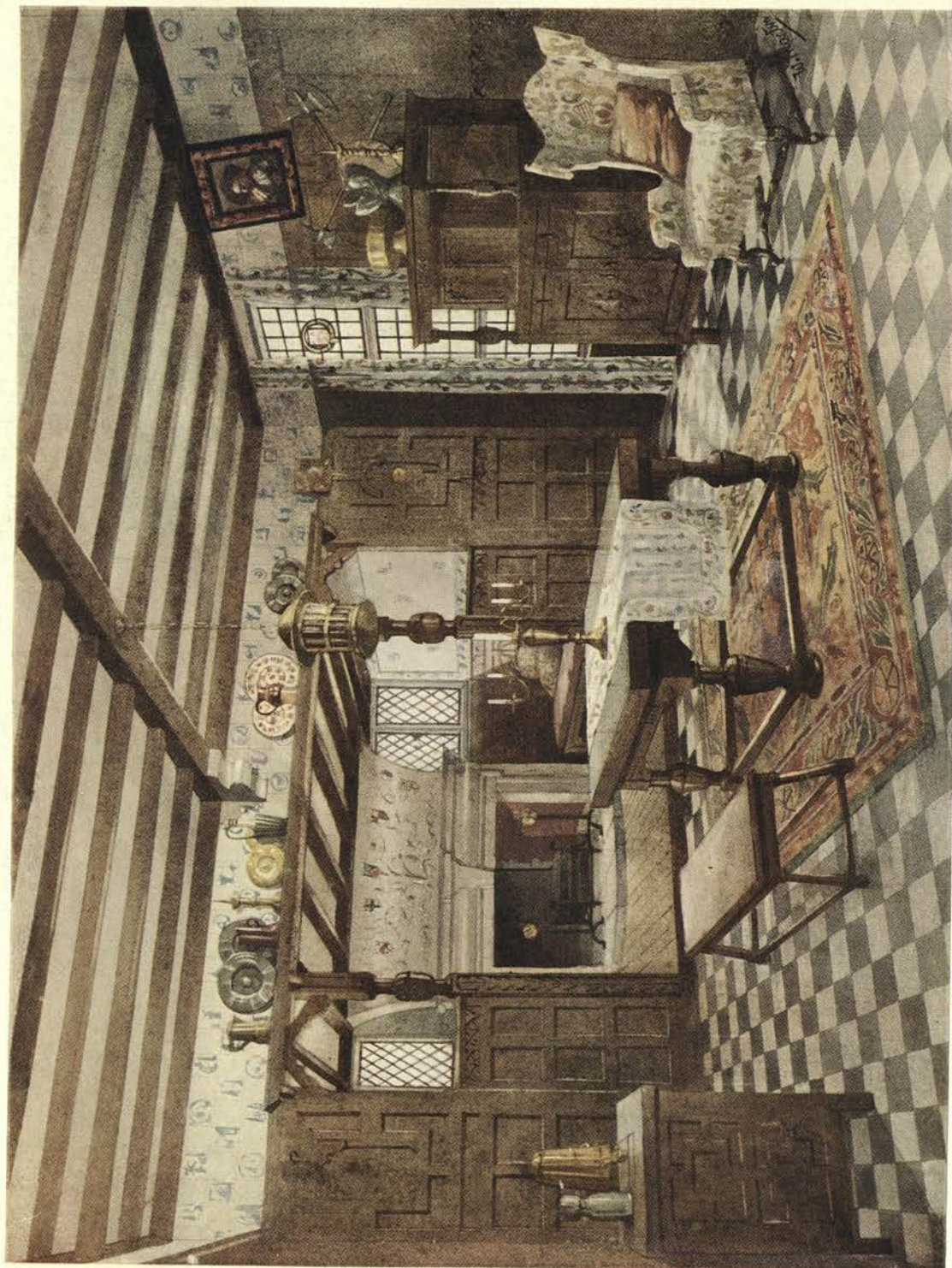


DRAWING-ROOM

DESIGNED AND EXECUTED BY LIBERTY AND CO., LTD.



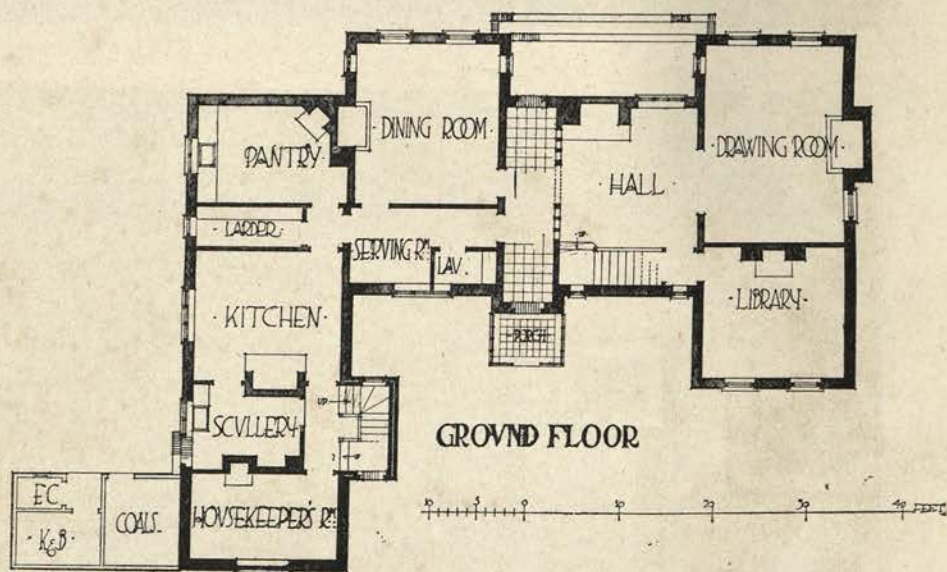
"BRETANBY," CHISLEHURST, KENT
E. J. MAY, F.R.I.B.A., ARCHITECT



DINING-ROOM DESIGNED BY W. MARTIN.



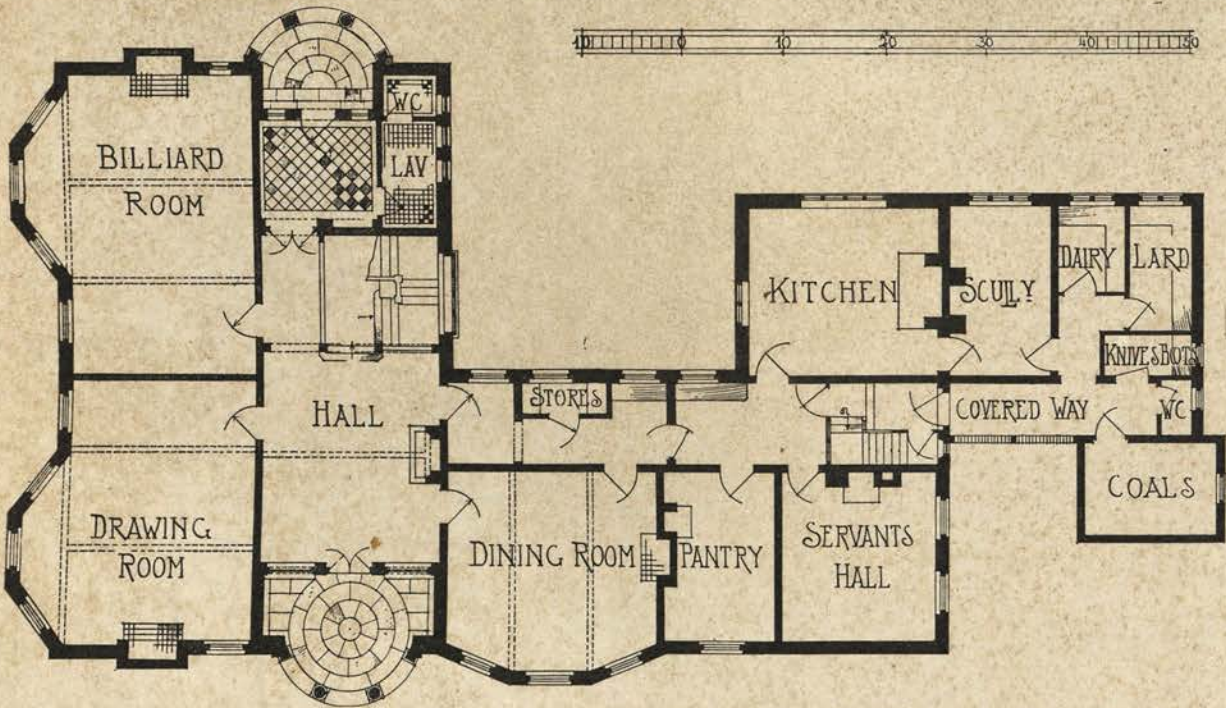
HOUSE AT COLCHESTER
W. MORTIMER AND SON, ARCHITECTS



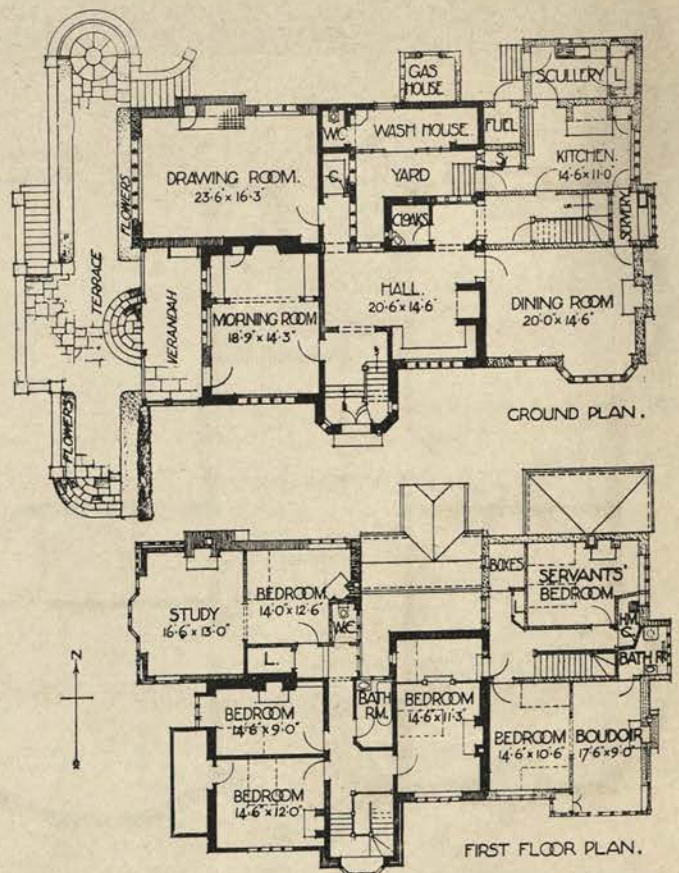
"FOURACRE," WINCHFIELD,
HANTS. ERNEST NEWTON,
F.R.I.B.A., ARCHITECT



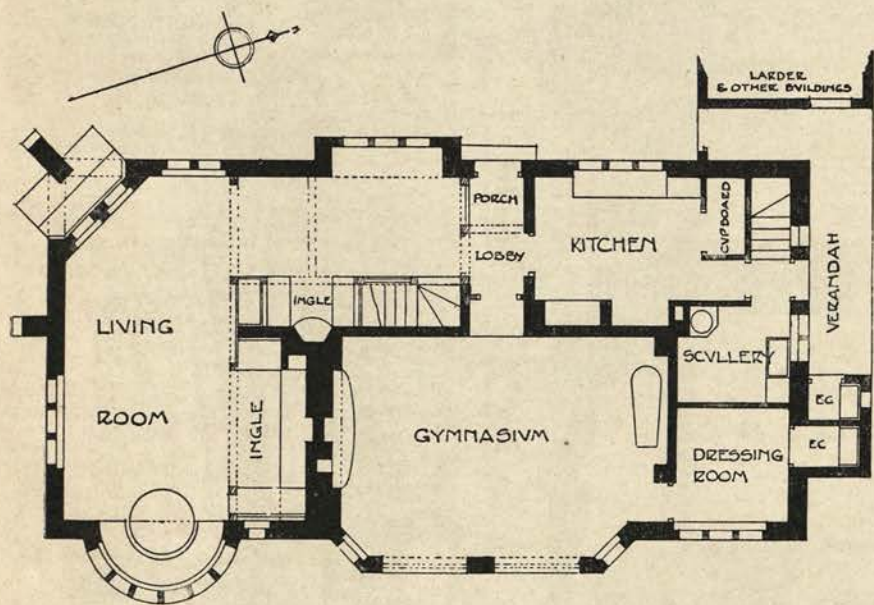
HOUSE AT CHURCH-STRETTON, SALOP.
ERNEST NEWTON, F.R.I.B.A., ARCHITECT.



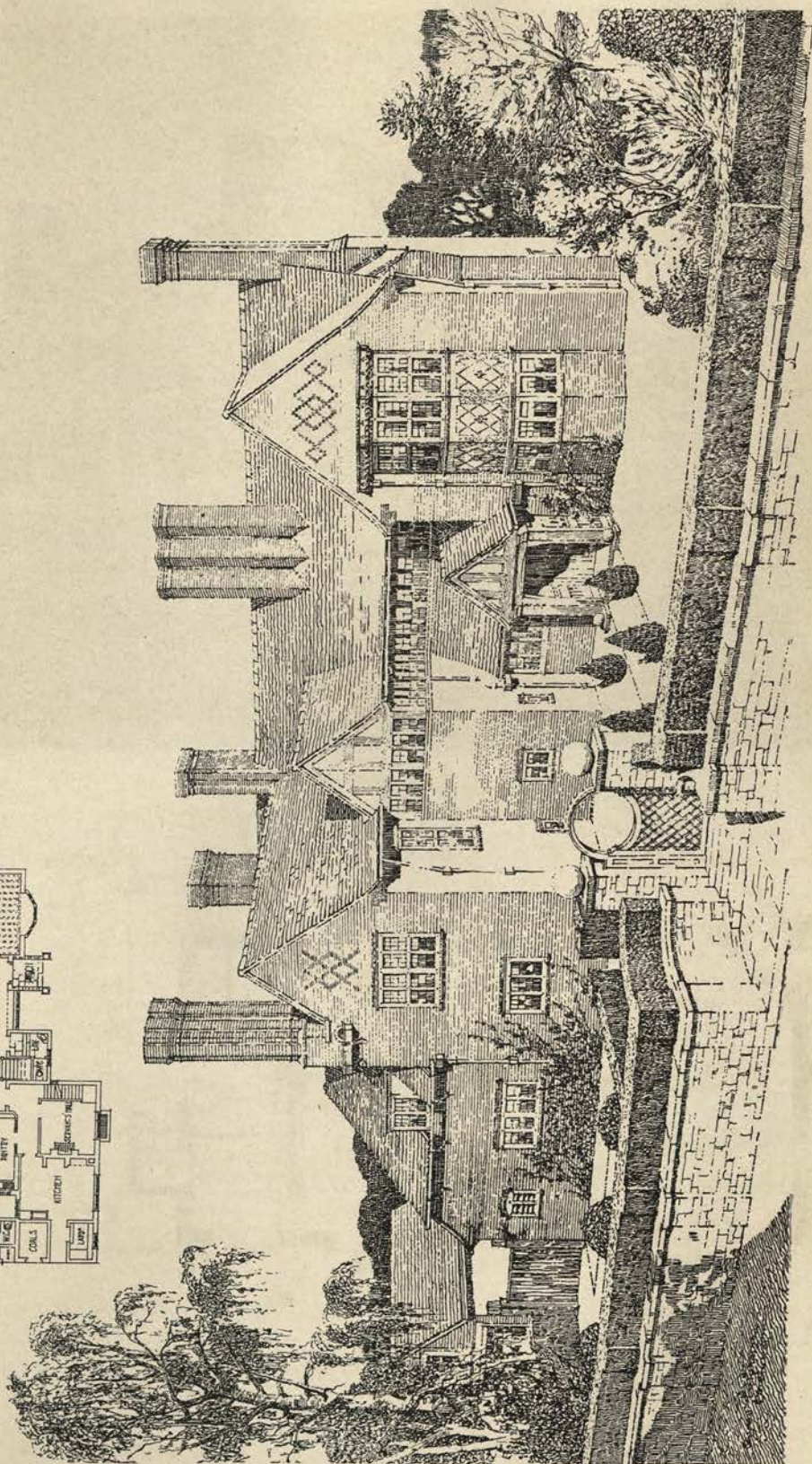
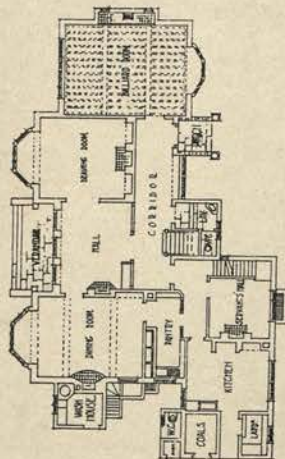
HOUSE AT EWHURST, SURREY
ERNEST NEWTON, F.R.I.B.A.,
ARCHITECT



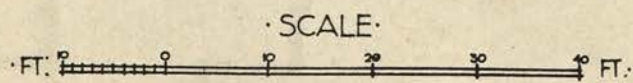
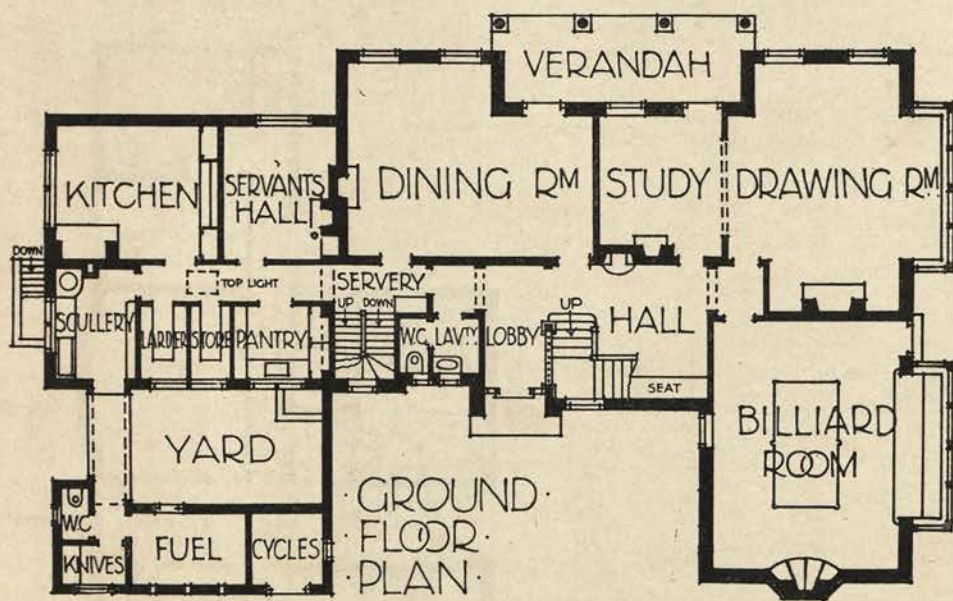
HOUSE IN NORTHUMBERLAND
 OLIVER, LEESON AND WOOD,
 ARCHITECTS



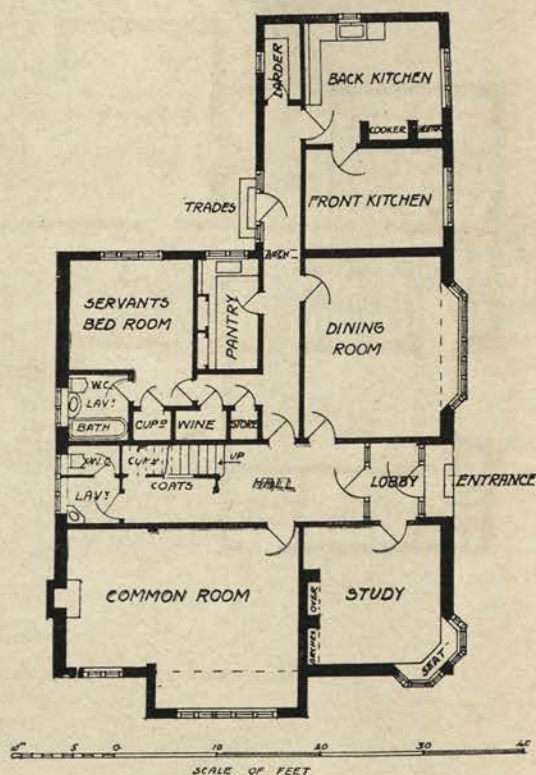
“HILLTOP,” CATERHAM,
SURREY. PARKER AND
UNWIN, ARCHITECTS



HOUSE AT MOSELEY. OWEN
P. PARSONS, ARCHITECT

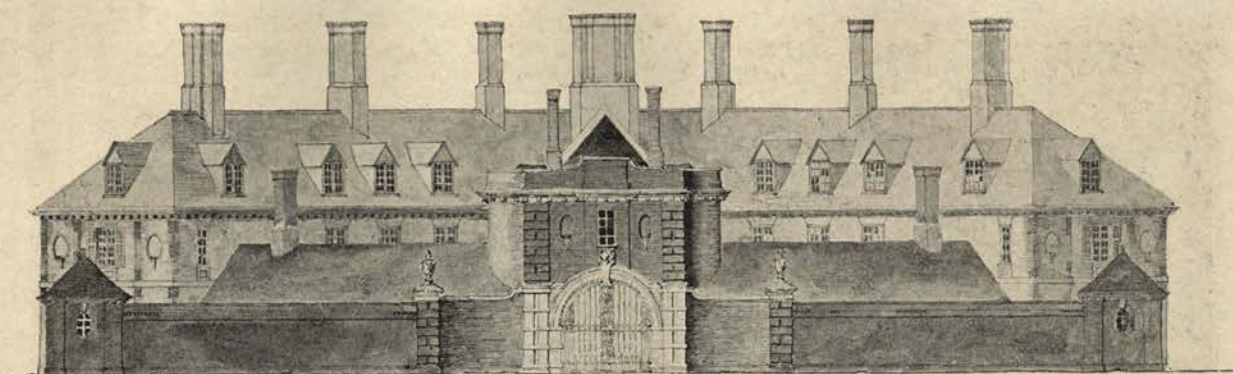


“DENISTOUN,” CAMBERLEY,
SURREY. H. R. AND B. A.
POULTER, ARCHITECTS

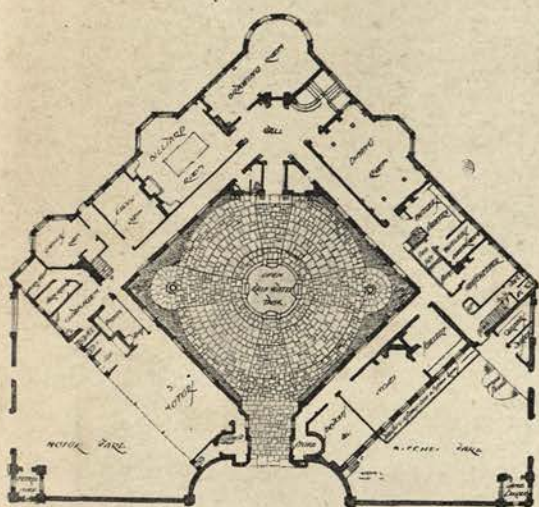


"THE NEW HOUSE," CHELMSFORD. C. H. B. QUENNELL, F.R.I.B.A., ARCHITECT

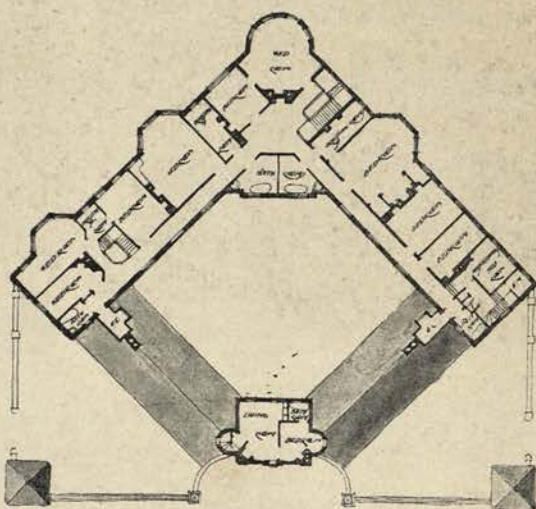
BRITISH COUNTRY HOUSES



*Full
Entrance Front*



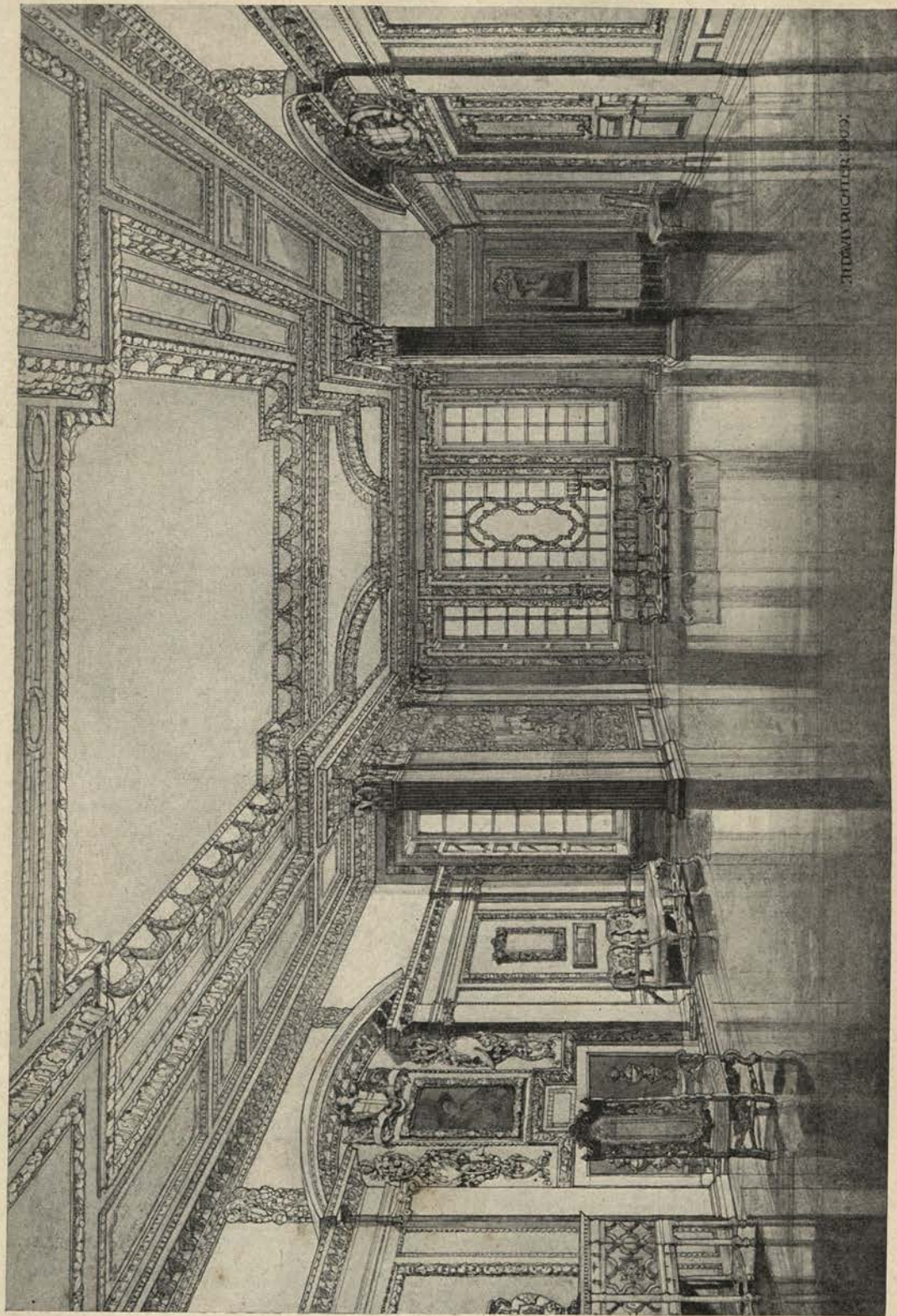
Ground Plan



First Floor Plan



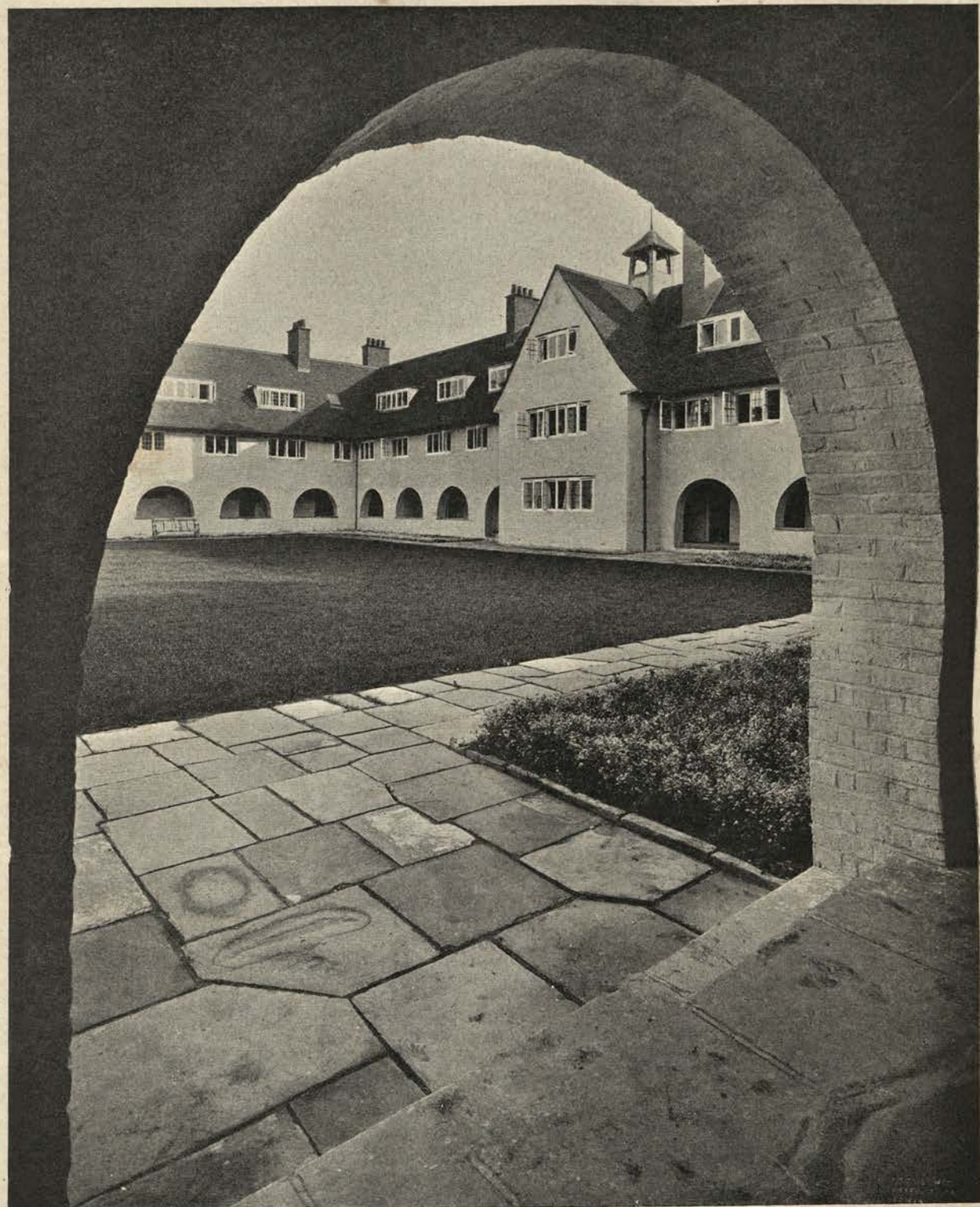
HOUSE IN NORFOLK
JOHN W. RHODES,
ARCHITECT



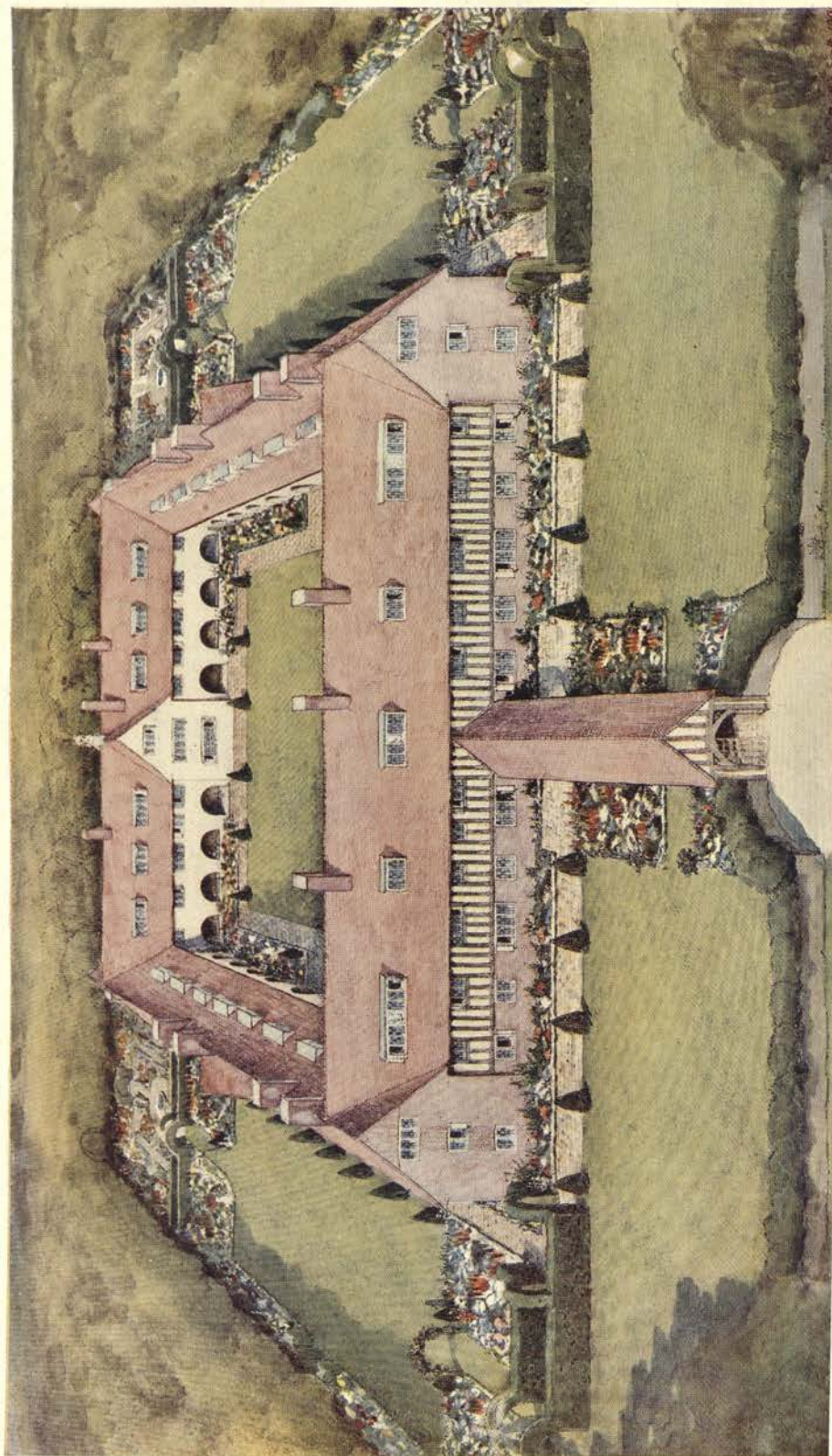
DINING HALL DESIGNED
BY H. DAVIS RICHTER



COTTAGE AT BEACONSFIELD, BUCKS.
F. ROWNTREE, F.R.I.B.A., ARCHITECT

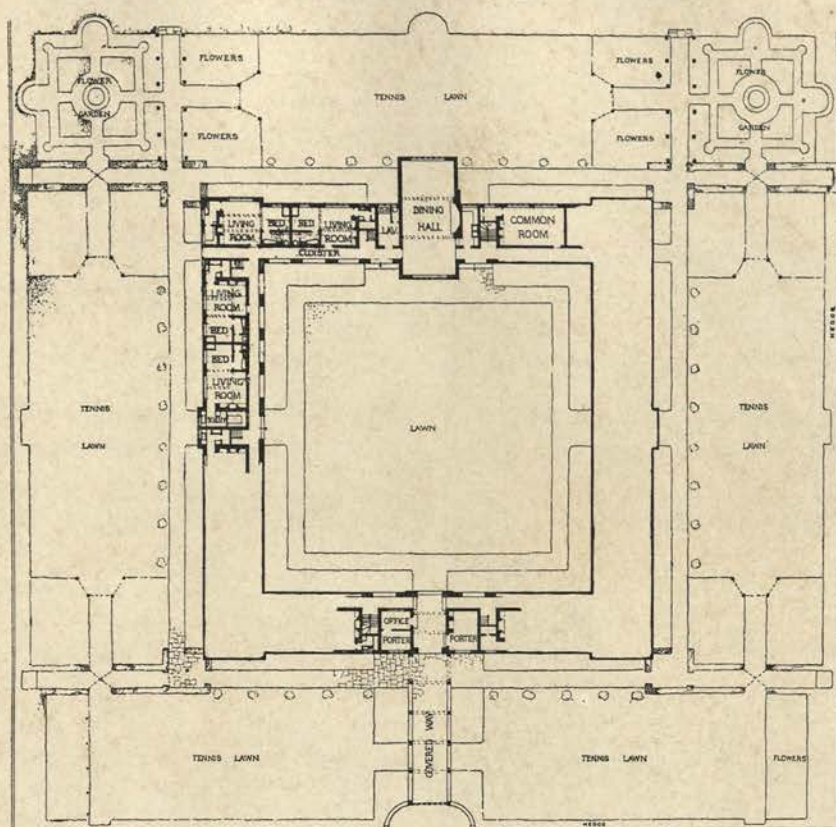


"WATERLOW COURT," HAMPSTEAD
M. H. BAILLIE SCOTT, ARCHITECT



"WATERLOW COURT," HAMPSTEAD
M. H. BAILLIE SCOTT, ARCHITECT.

BRITISH COUNTRY HOUSES

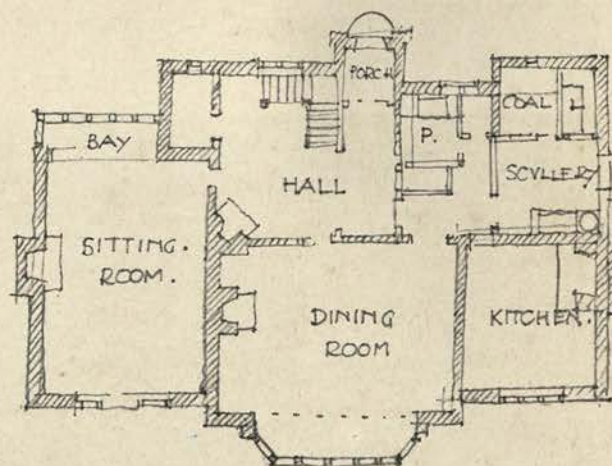
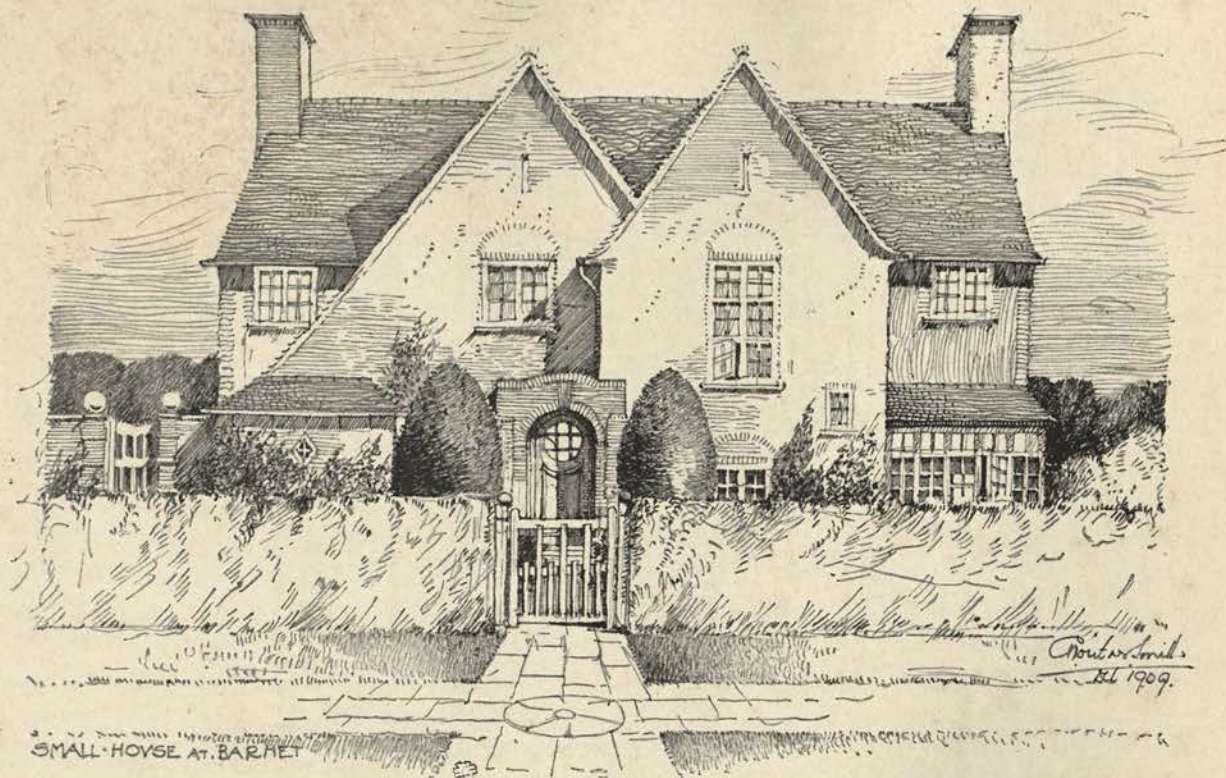


"WATERLOW COURT," HAMPSTEAD M. H. BAILLIE SCOTT, ARCHITECT

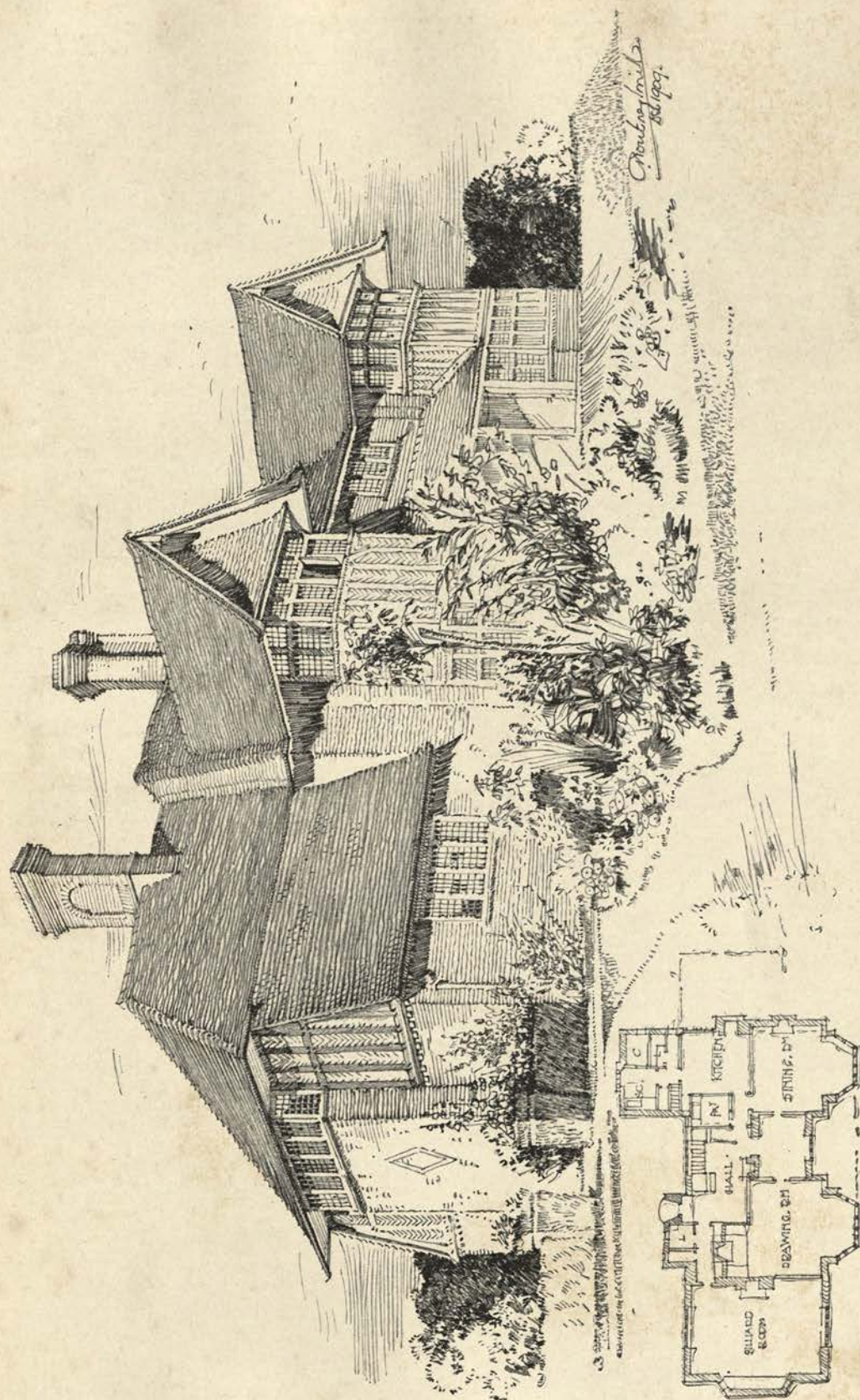


PANELLED OAK DINING-ROOM

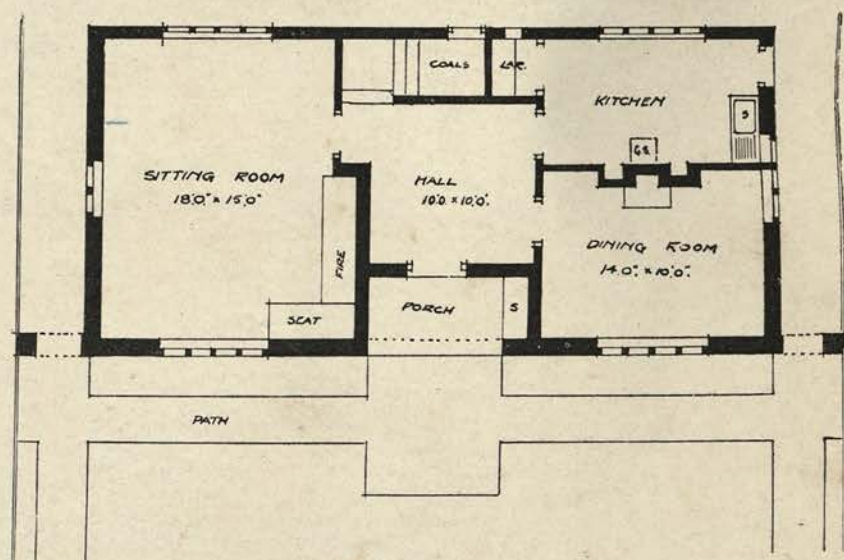
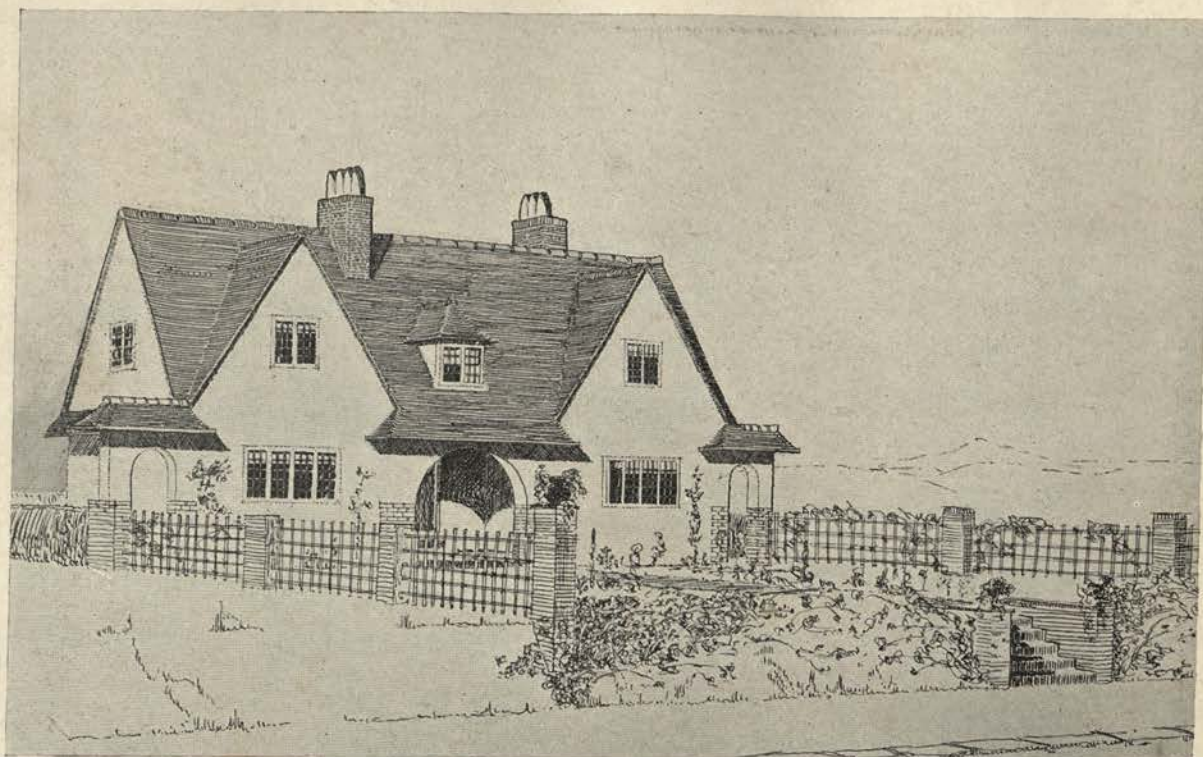
DESIGNED BY C. J. TWOHEY
EXECUTED BY MAPLE AND CO., LTD.



"HISCOTE," NEW BARNET,
HERTS. C. WONTNER SMITH,
A.R.I.B.A., ARCHITECT.



"CROMDALE," NEW BARNET, HERTS.
C. WONTNER SMITH, A.R.I.B.A., ARCHITECT

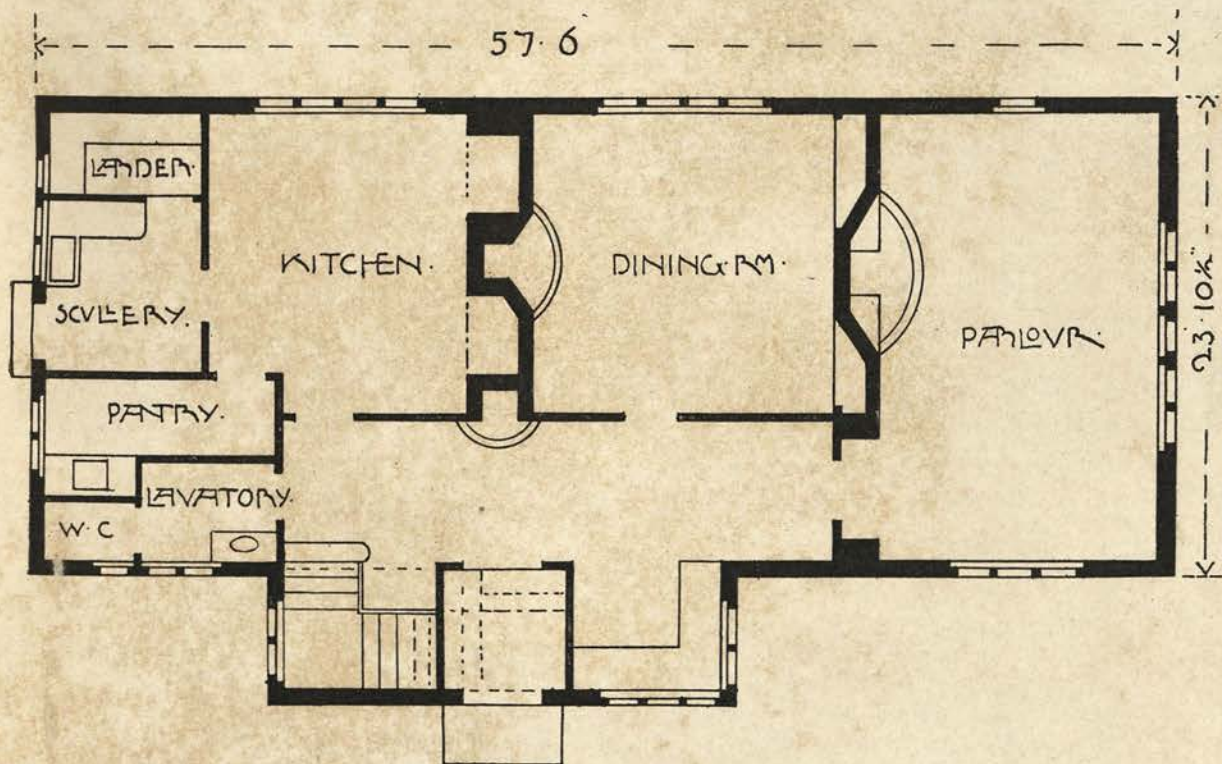
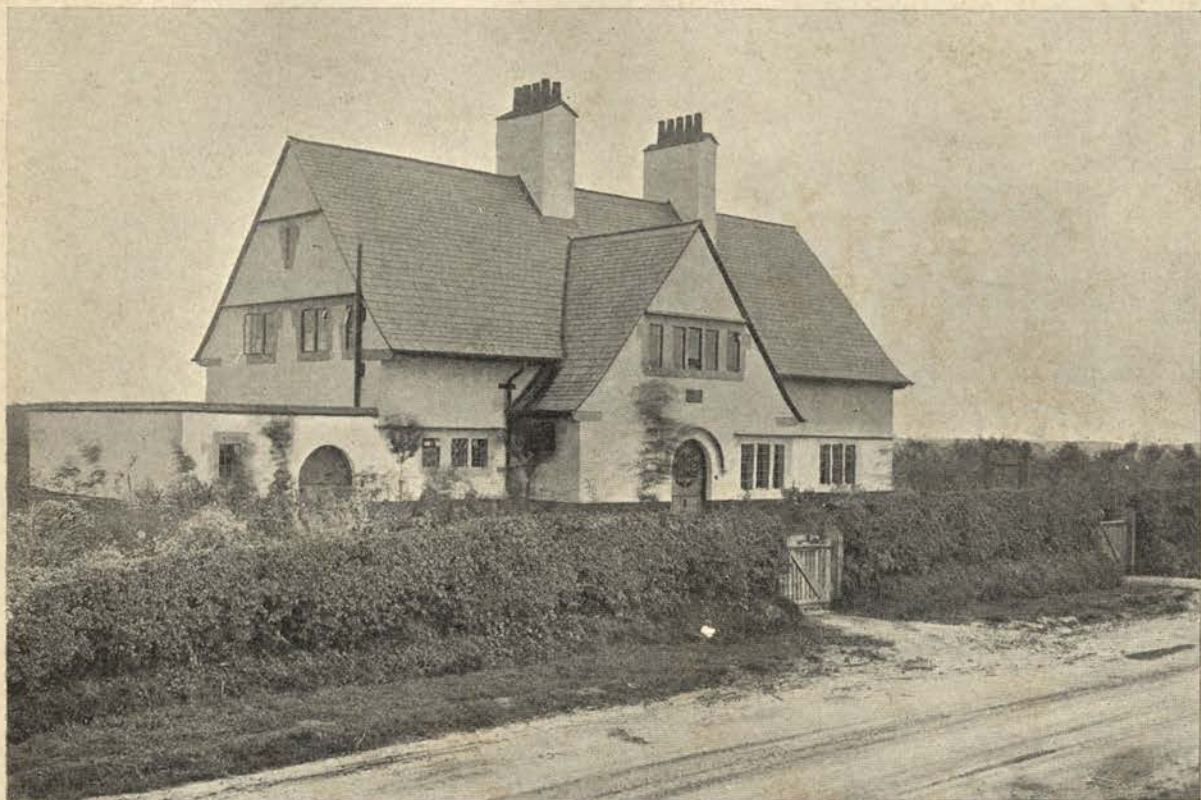


HOUSE AT HARROW
S. POINTON TAYLOR,
A.R.I.B.A., ARCHITECT

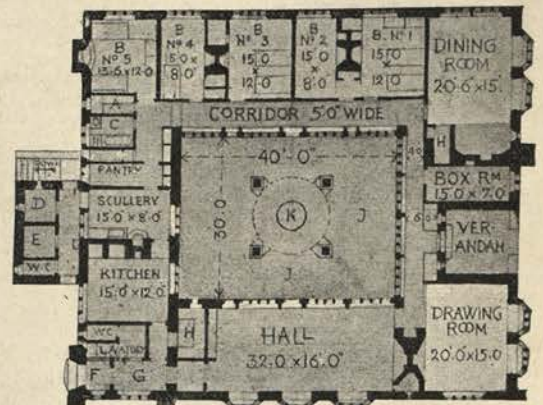


DINING-ROOM DESIGNED BY LIONEL STANTON.

BRITISH COUNTRY HOUSES



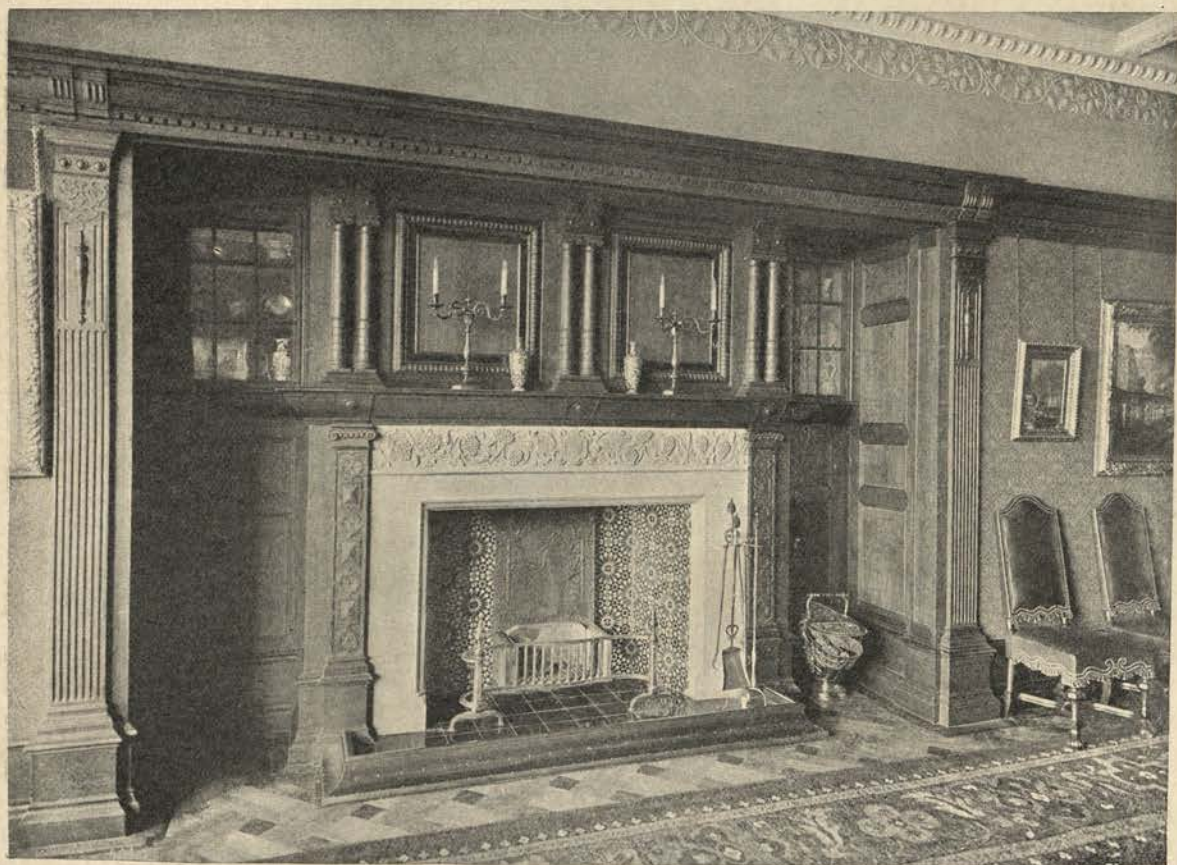
HOUSE AT PENN, BUCKS.
C. F. A. VOYSEY, ARCHITECT



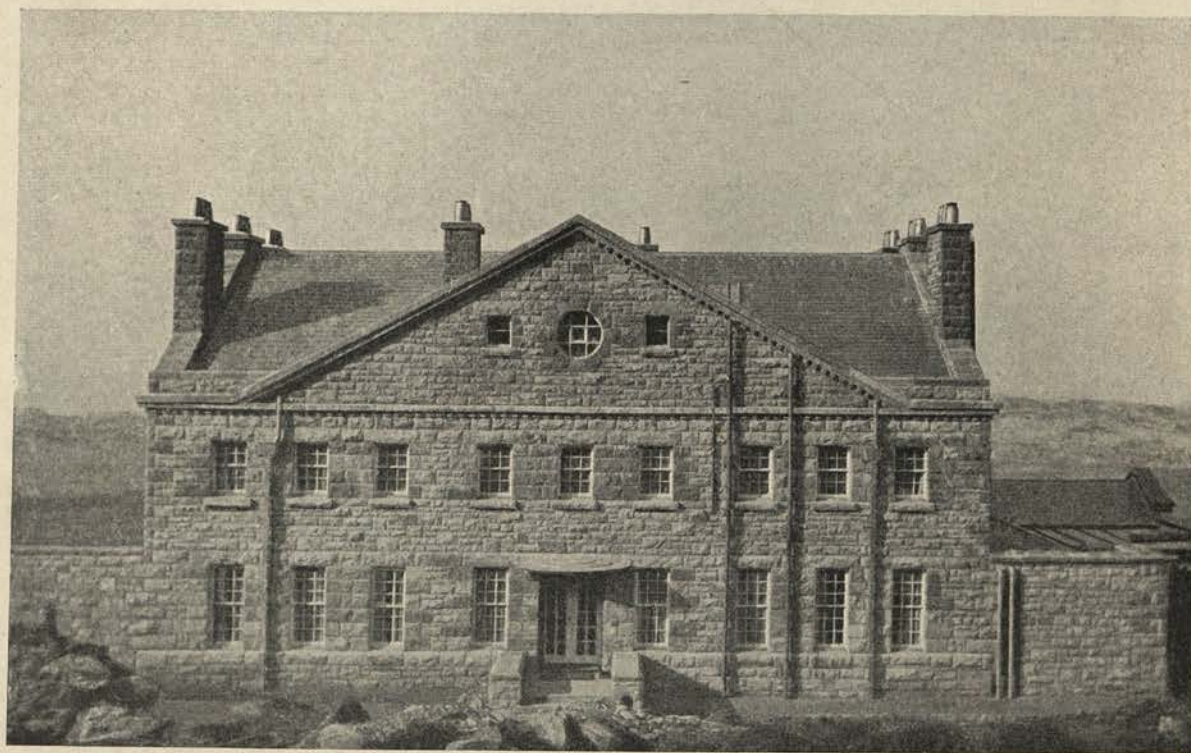
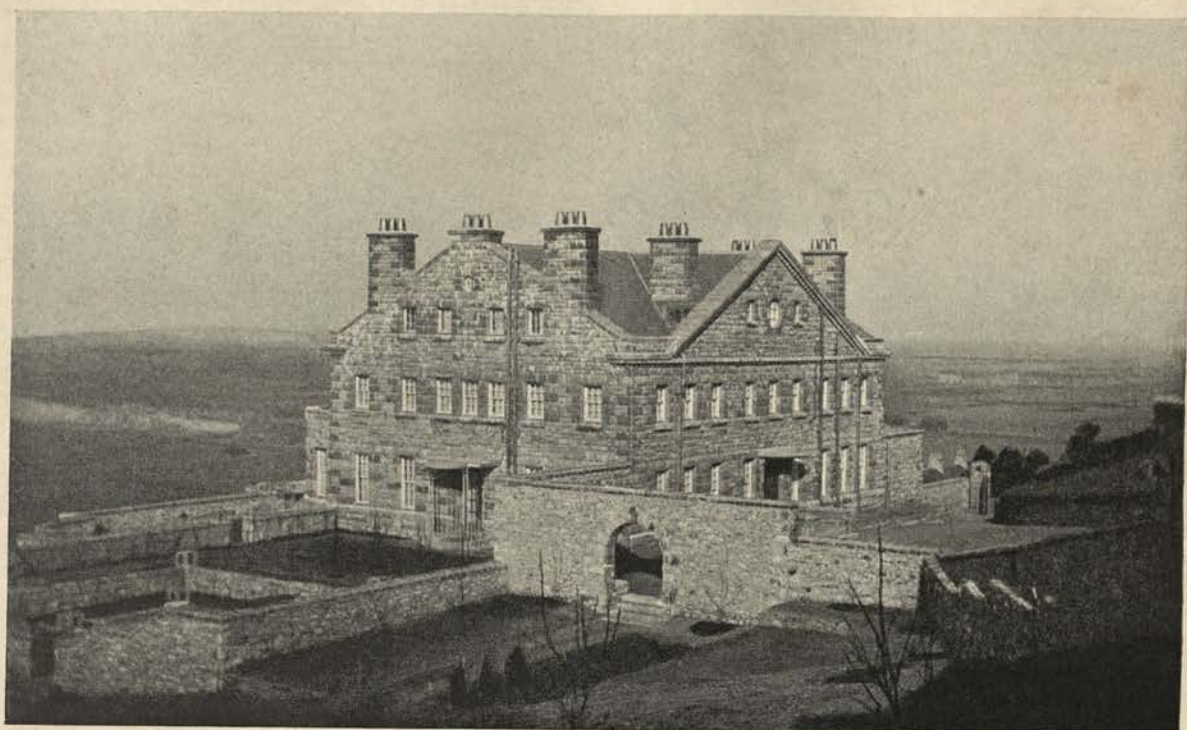
BUNGALOW NEAR BATH
C. F. A. VOYSEY, ARCHITECT



ENTRANCE HALL DESIGNED BY SHIRLEY B. WAIN-
WRIGHT, EXECUTED BY FRANK COLLINSON AND CO.



DINING-ROOM DESIGNED BY SHIRLEY B. WAINWRIGHT, EXECUTED BY FRANK COLLINSON AND CO.



"WERN FAWR," HARLECH
GEORGE WALTON, ARCHITECT

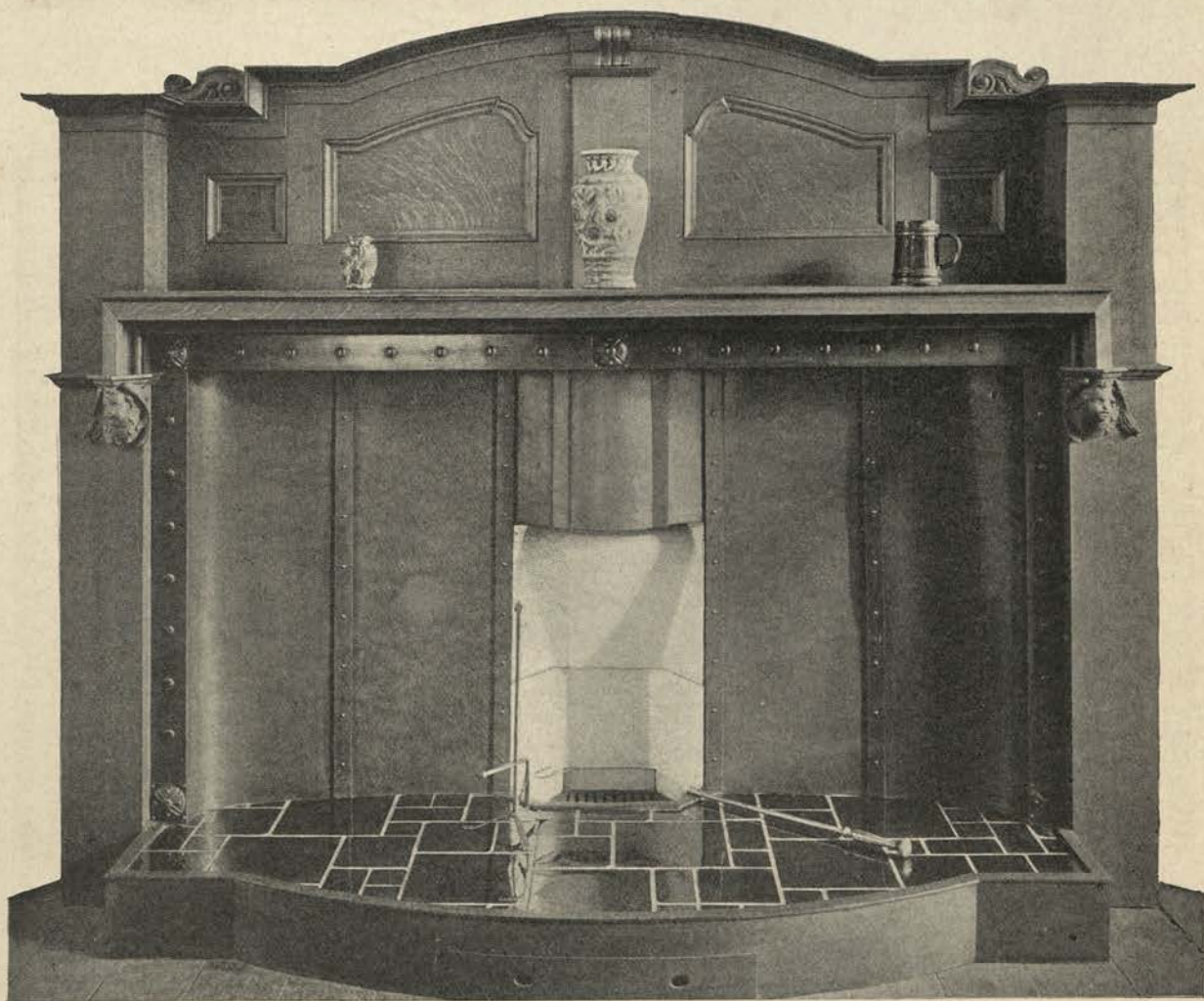


DINING-ROOM FITMENT
AND FIREPLACE DESIGNED
BY H. DAVIS RICHTER



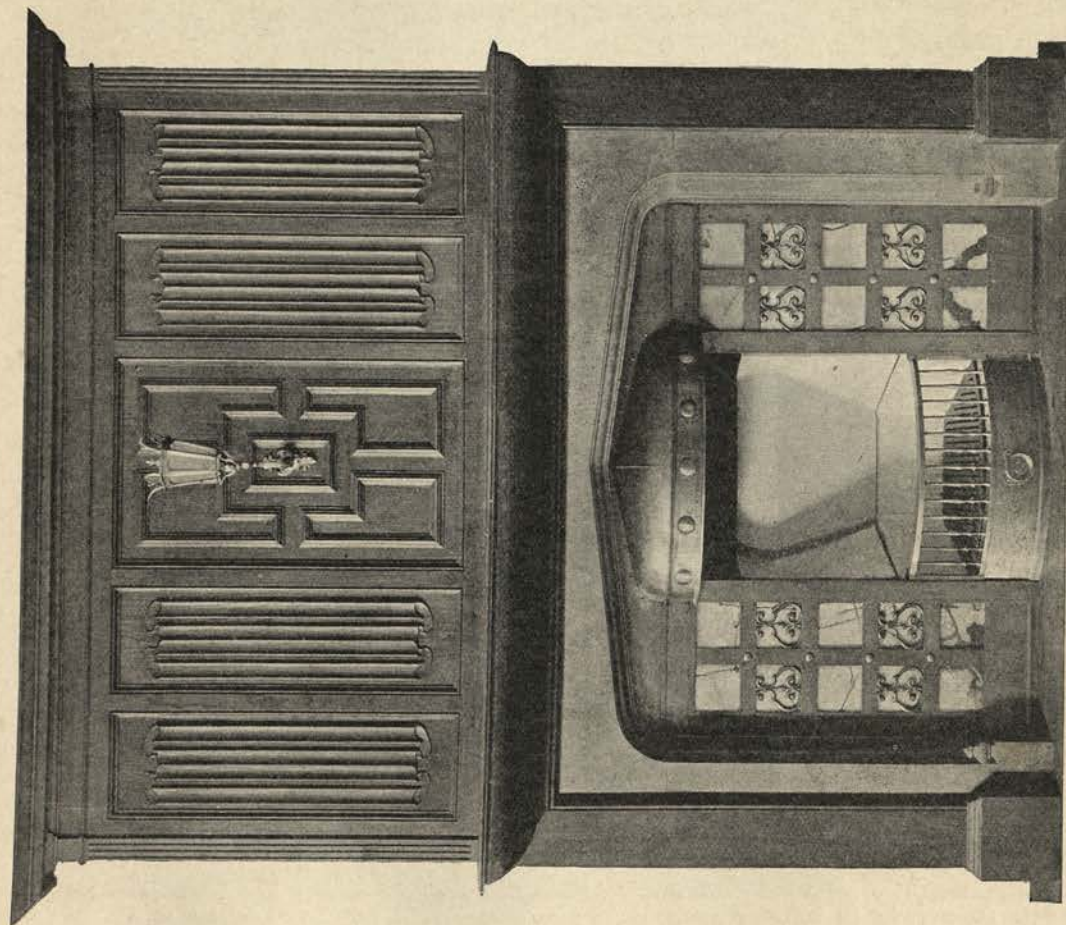
OAK SIDEBOARD

DESIGNED AND EXECUTED BY H. C. CLEAVER, LTD.

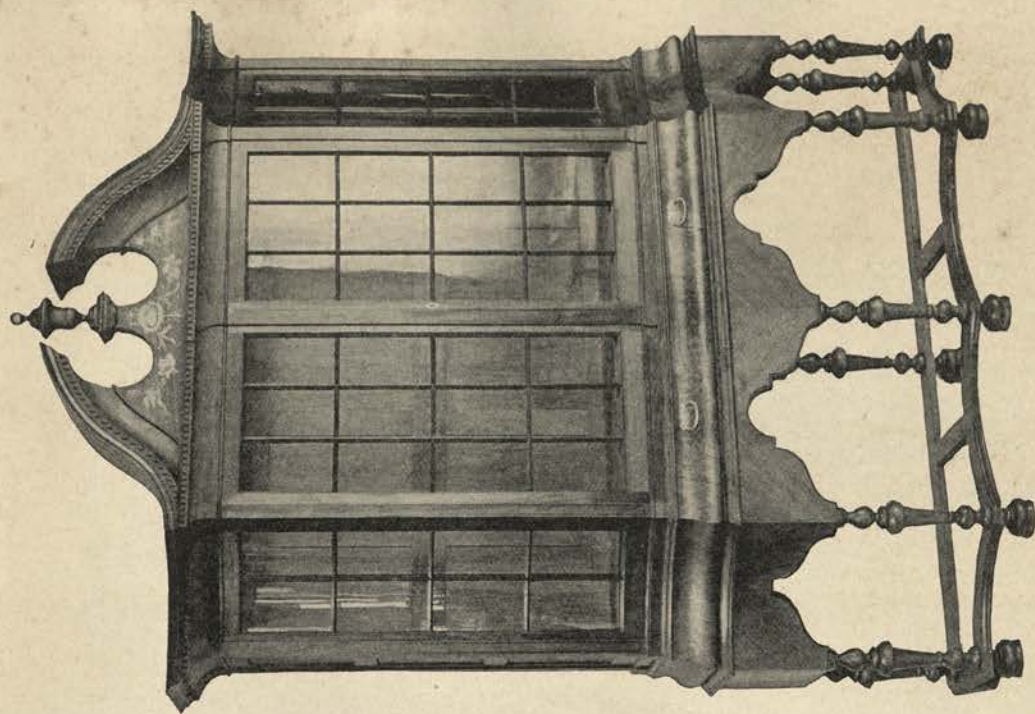


FIREPLACE IN OAK AND BEATEN COPPER

DESIGNED BY A. HAROLD SMITH
EXECUTED BY THE TEALE FIREPLACE CO.



FIREPLACE IN OAK AND
 ARMOUR-BRIGHT STEEL.
 DESIGNED BY G. VERNON AND A. HAROLD SMITH
 EXECUTED BY THE TEALE FIREPLACE CO.



ITALIAN WALNUT
 CABINET
 DESIGNED BY M. E. MACARTNEY, F.R.I.B.A.
 EXECUTED BY MORRIS AND CO., LTD.

BRITISH FURNITURE



MAHOGANY SIDEBOARD

DESIGNED BY FRANK S. MURRAY
EXECUTED BY MAPLE AND CO., LTD.



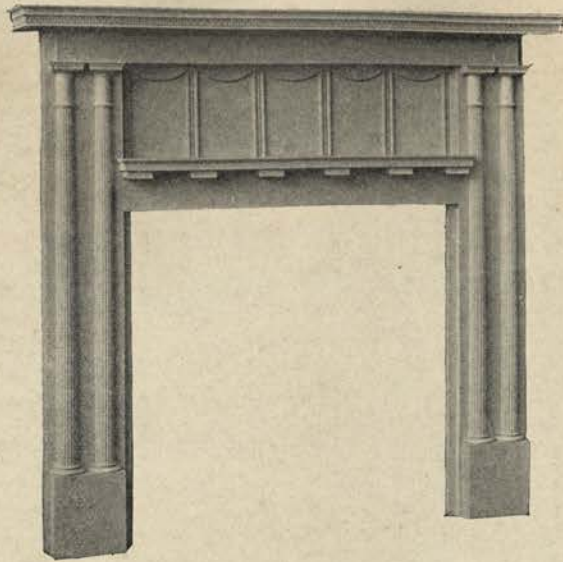
BEDROOM FURNITURE IN WALNUT DESIGNED BY EDWARD PITE, EXECUTED BY MAPLE AND CO., LTD.

BRITISH FIREPLACES



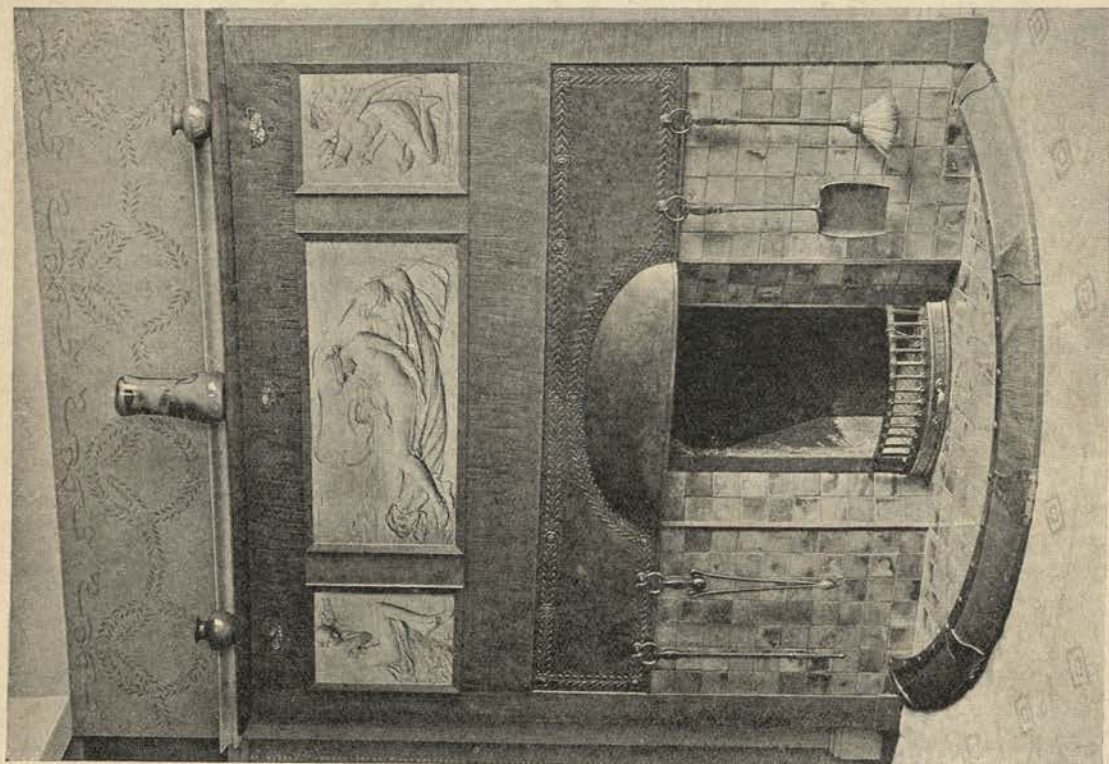
FIREPLACE DESIGNED AND EXECUTED
BY LIBERTY AND CO., LTD.

BRITISH FIREPLACES



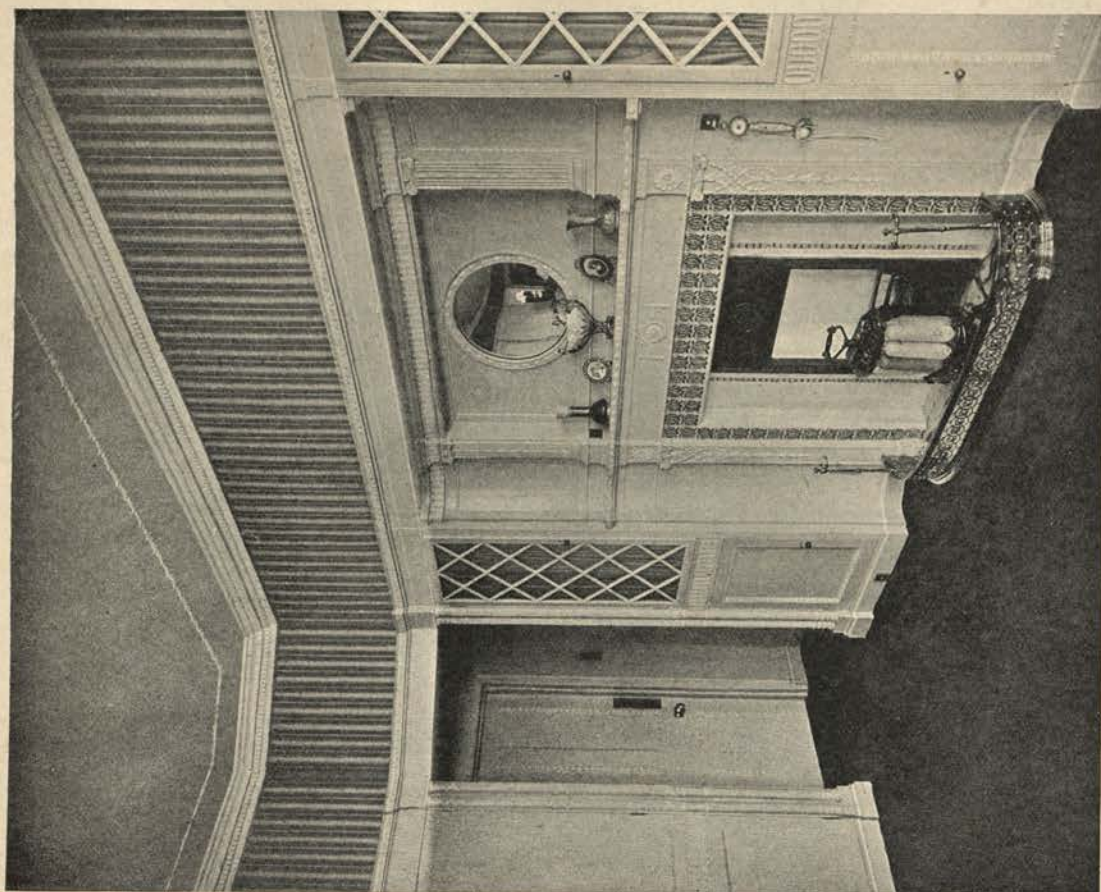
COMBINATION MANTEL IN OAK
DESIGNED AND EXECUTED BY
H. C. CLEAVER, LTD.

INTERIOR SHOWING FIREPLACES
DESIGNED BY FRANK S. MURRAY
EXECUTED BY MAPLE AND CO., LTD.



FIREPLACE

DESIGNED AND EXECUTED
BY LIBERTY AND CO., LTD.



BEDROOM FITMENT

DESIGNED BY SHIRLEY B. WAINWRIGHT
EXECUTED BY FRANK COLLINSON AND CO.

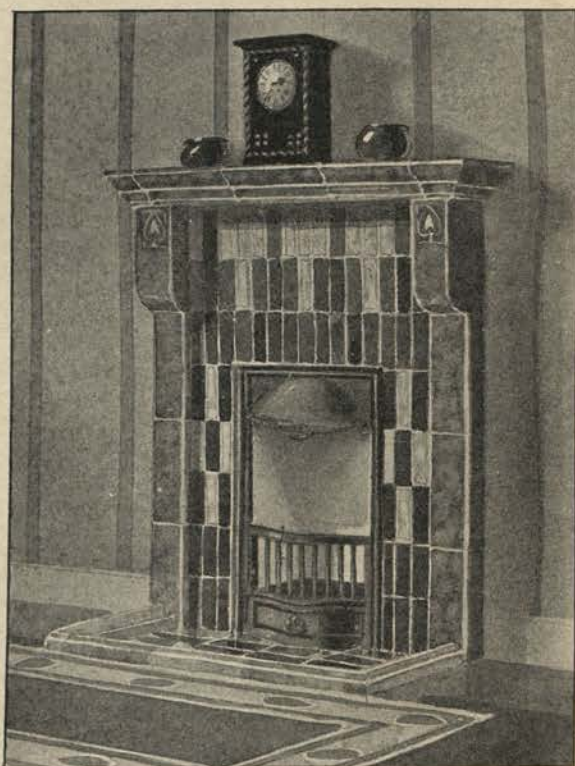
BRITISH FURNITURE AND FIREPLACES



EBONY CHINA CABINET DESIGNED AND EXECUTED
BY ERNEST W. GIMSON



"DRYAD" CANE CHAIR DESIGNED AND EXECUTED
BY H. H. PEACH

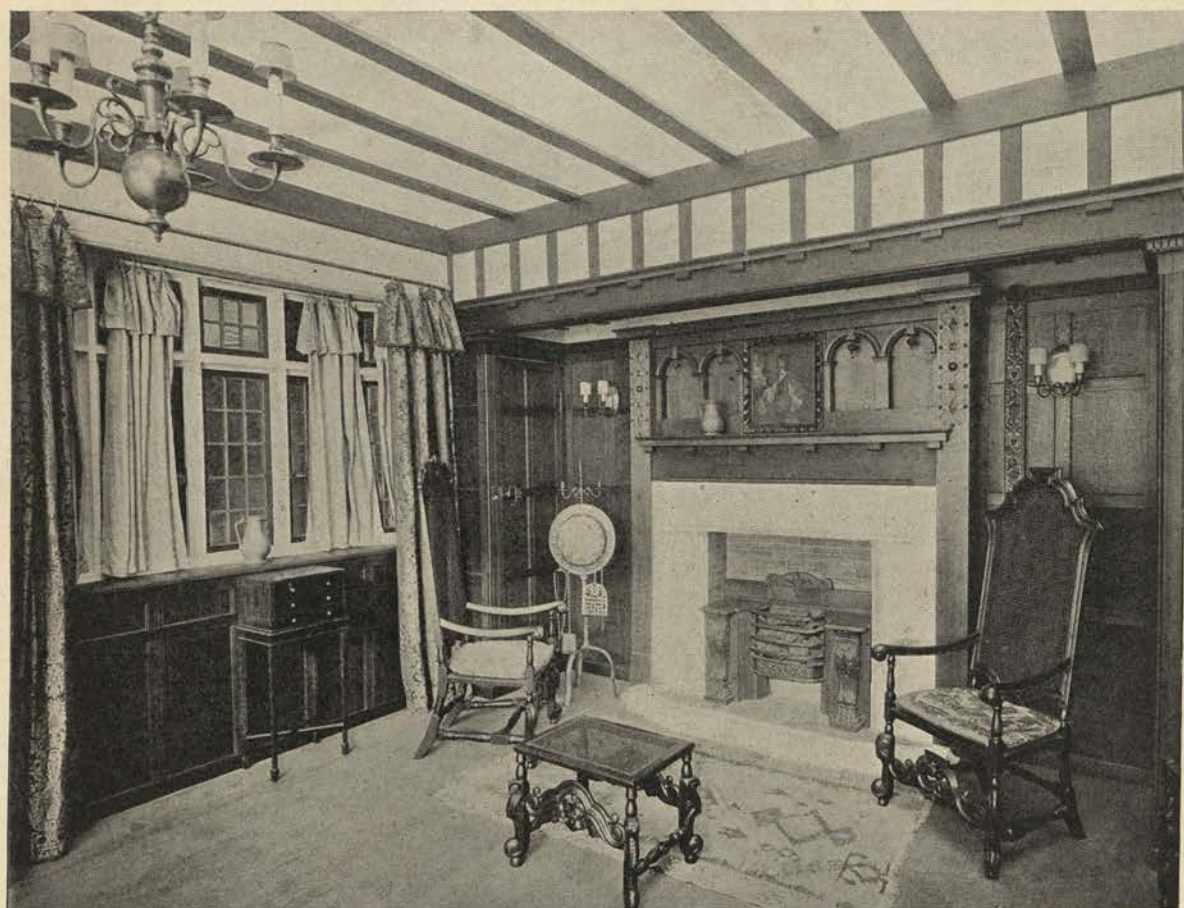


GLAZED STONEWARE DESIGNED BY A. E. PEARCE
FIREPLACE EXECUTED BY DOULTON AND
CO., LTD.

BRITISH FURNITURE AND WALL DECORATION



SATIN WALNUT SETTLE DESIGNED BY G. JACK, CARVED BY M. GRACE MEAD



INGLE SHOWING OAK PANELLING

DESIGNED AND EXECUTED BY H. C. CLEAVER, LTD.



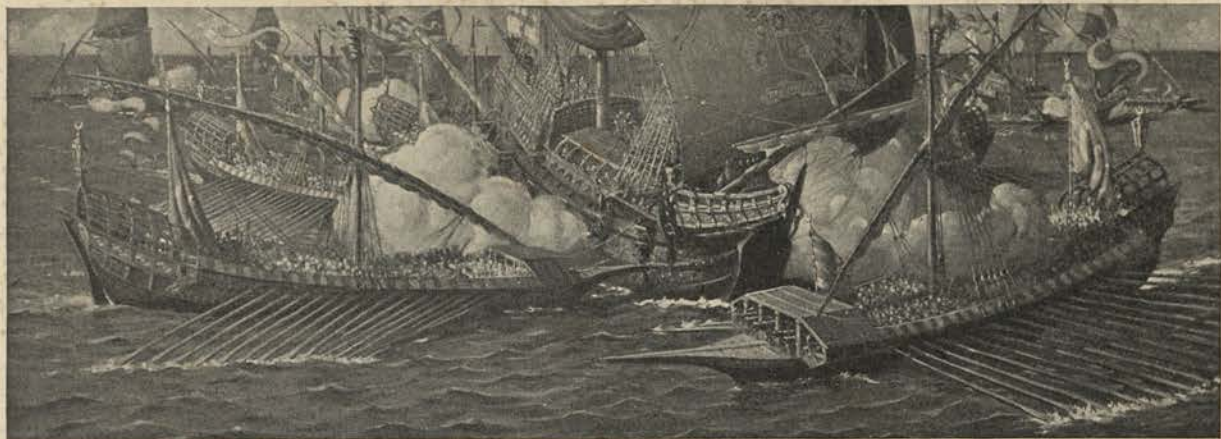
MURAL PANEL BY GORDON M. FORSYTH
SCRAFFITO WALL DECORATION DESIGNED
AND EXECUTED BY HEYWOOD SUMNER

BRITISH WALL DECORATION



PAINTED PANELS DESIGNED AND
EXECUTED BY E. STANLEY WATKINS

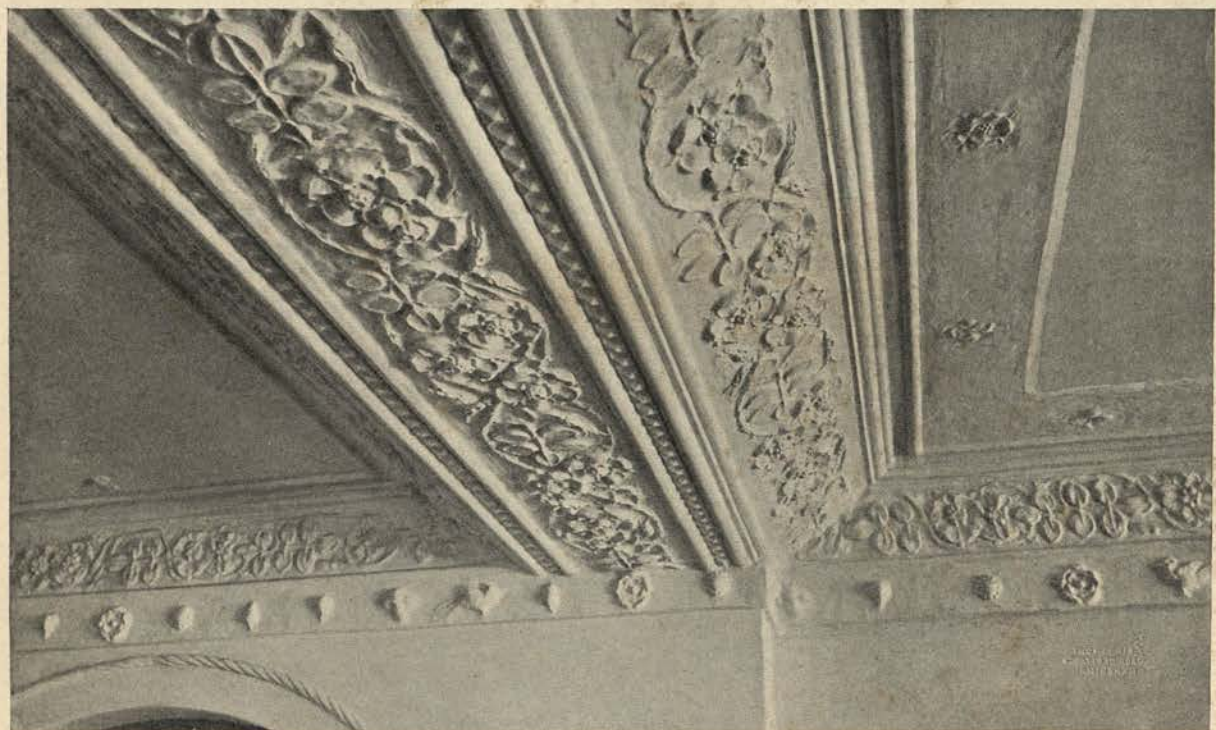
BRITISH WALL AND CEILING DECORATION



PAINTED MURAL PANEL BY
R. MORTON NANCE

MODELLED PLASTER CEILING
AND FRIEZE DESIGNED AND
EXECUTED BY G. P. BANKART

BRITISH WALL AND CEILING DECORATION



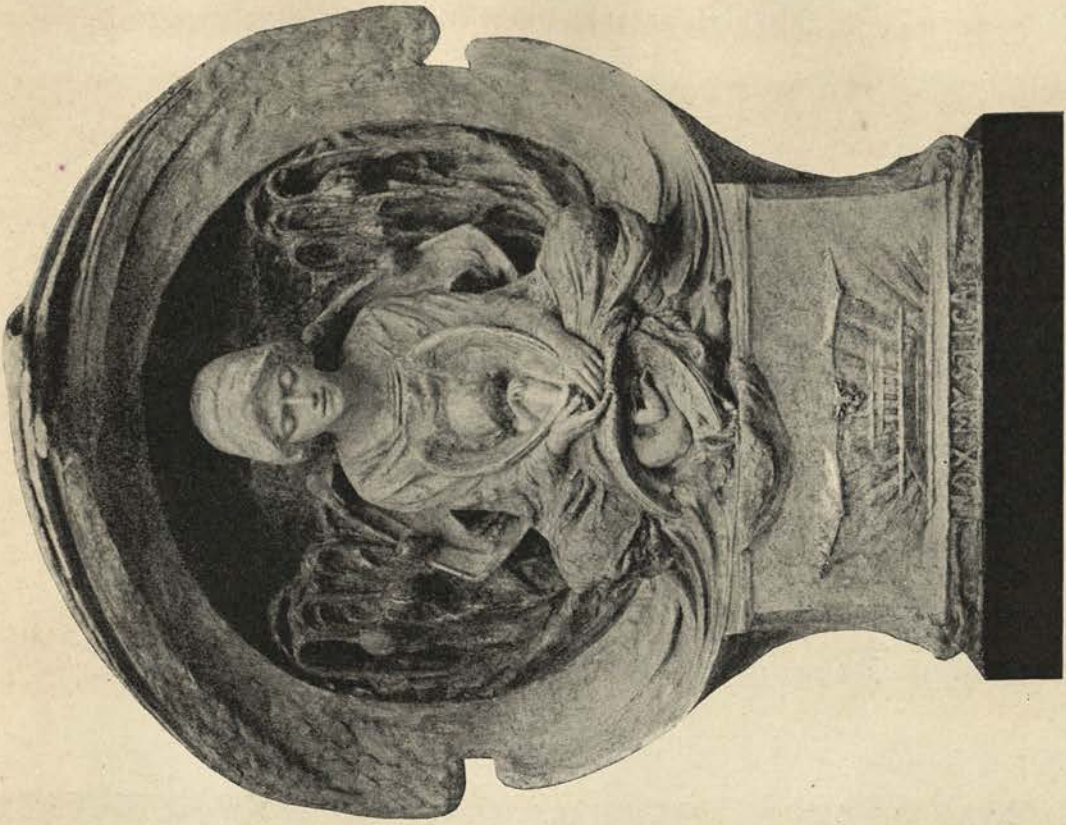
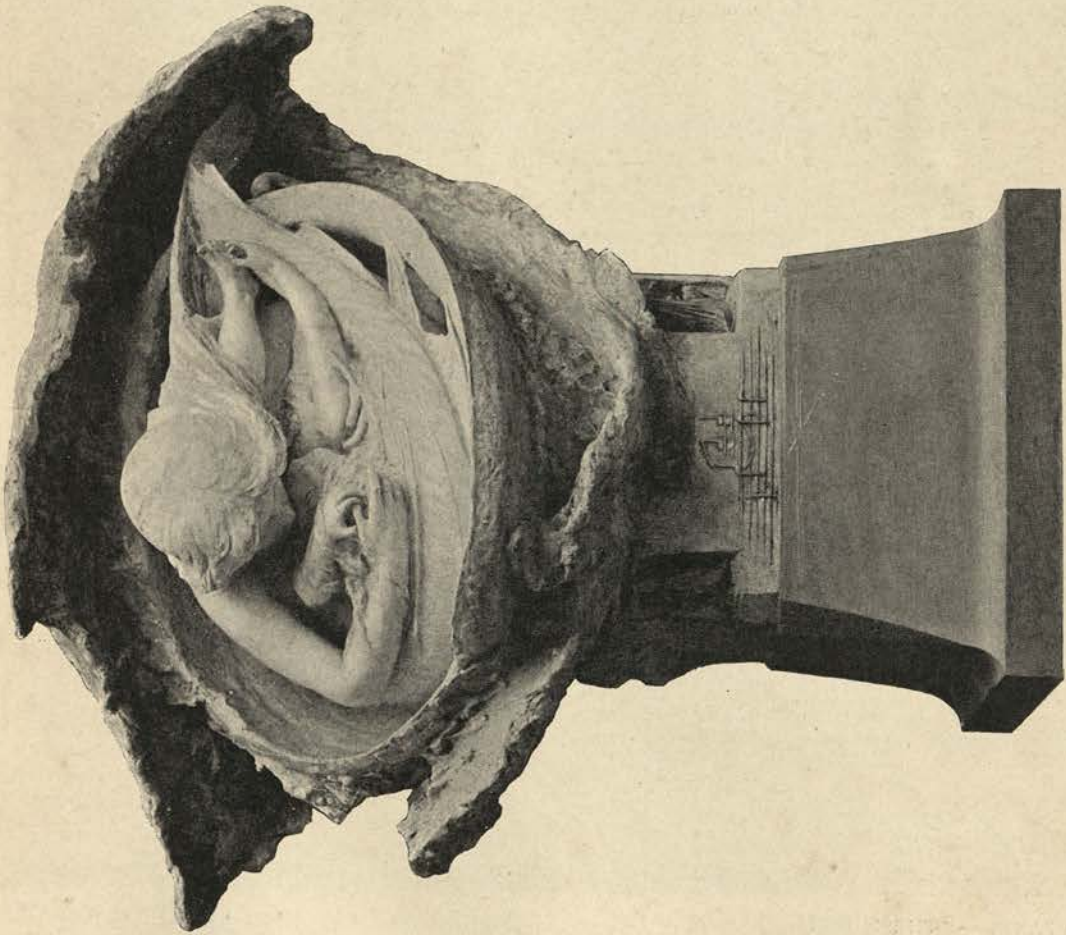
MODELLED PLASTER CEILINGS
AND FRIEZE DESIGNED AND
EXECUTED BY G. P. BANKART

BRITISH WALL AND CEILING DECORATION



MURAL PANEL—"PATIENCE AND HOPE
STEERING THE BOAT OF EDUCATION"
DESIGNED AND EXECUTED BY E. M. ROPE

CEILING DECORATION DESIGNED BY
OWEN W. DAVIS, EXECUTED BY THE
ANAGLYPTA COMPANY



"BERCEUSE"—DESIGN FOR A FOUNTAIN, AND
"NOX MYSTICA"—PANEL FOR A NIGHT NURSERY
BY ESTHER M. MOORE

BRITISH WALL DECORATION



PANEL IN CAST BRONZE—"TIME AND THOUGHT"
DESIGNED AND EXECUTED BY R. J. EMERSON



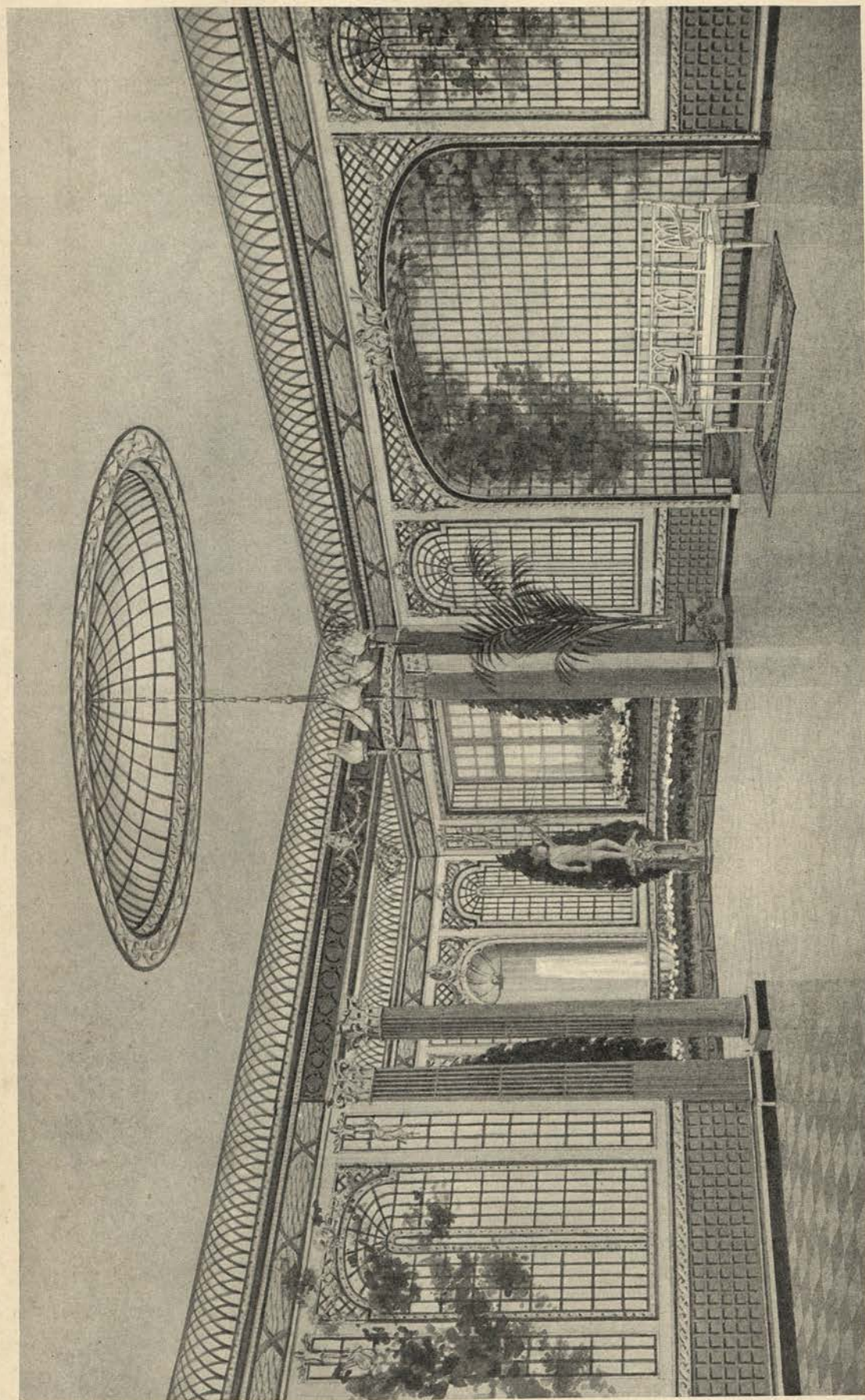
BRONZE PANELS

DESIGNED AND EXECUTED BY MARGARET CLARKE



MURAL PANEL—"THE MUSES"

DESIGNED AND EXECUTED BY OLIVER WHEATLEY



TRELLIAGE DESIGNED AND
EXECUTED BY J. P. WHITE



WALLPAPER DESIGNED BY HEYWOOD SUMNER
EXECUTED BY JEFFREY AND CO.



WALLPAPER DESIGNED BY HORACE WARNER
EXECUTED BY JEFFREY AND CO.

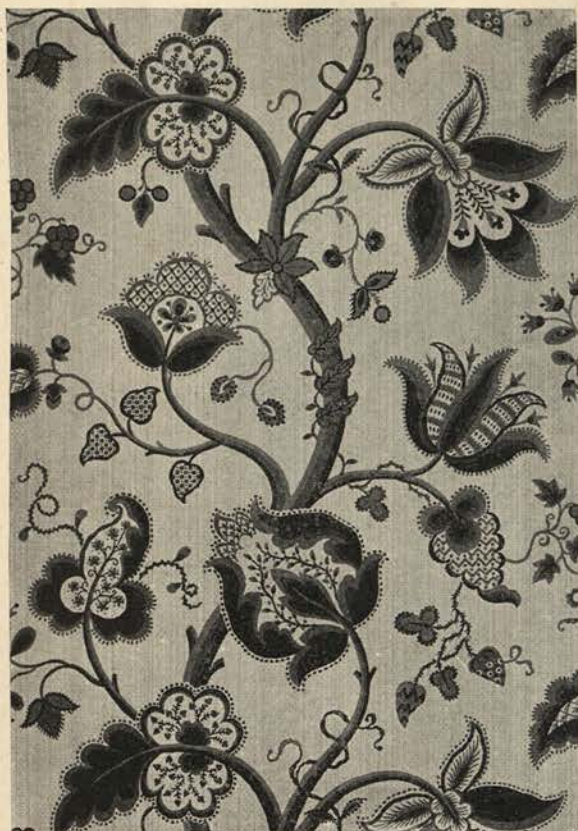


WALLPAPER DESIGNED BY FREDERICK VIGERS
EXECUTED BY JEFFREY AND CO.



WALLPAPER DESIGNED BY FREDERICK VIGERS
EXECUTED BY JEFFREY AND CO.

BRITISH WALL DECORATION



THE "JACOBEOAN" WALLPAPER
EXECUTED BY C. KNOWLES AND CO., LTD.



THE "QUEEN ANNE CHINTZ" WALLPAPER
EXECUTED BY C. KNOWLES AND CO., LTD.



THE "ROSTREVOR" WALLPAPER
DESIGNED AND EXECUTED BY ESSEX AND CO., LTD.

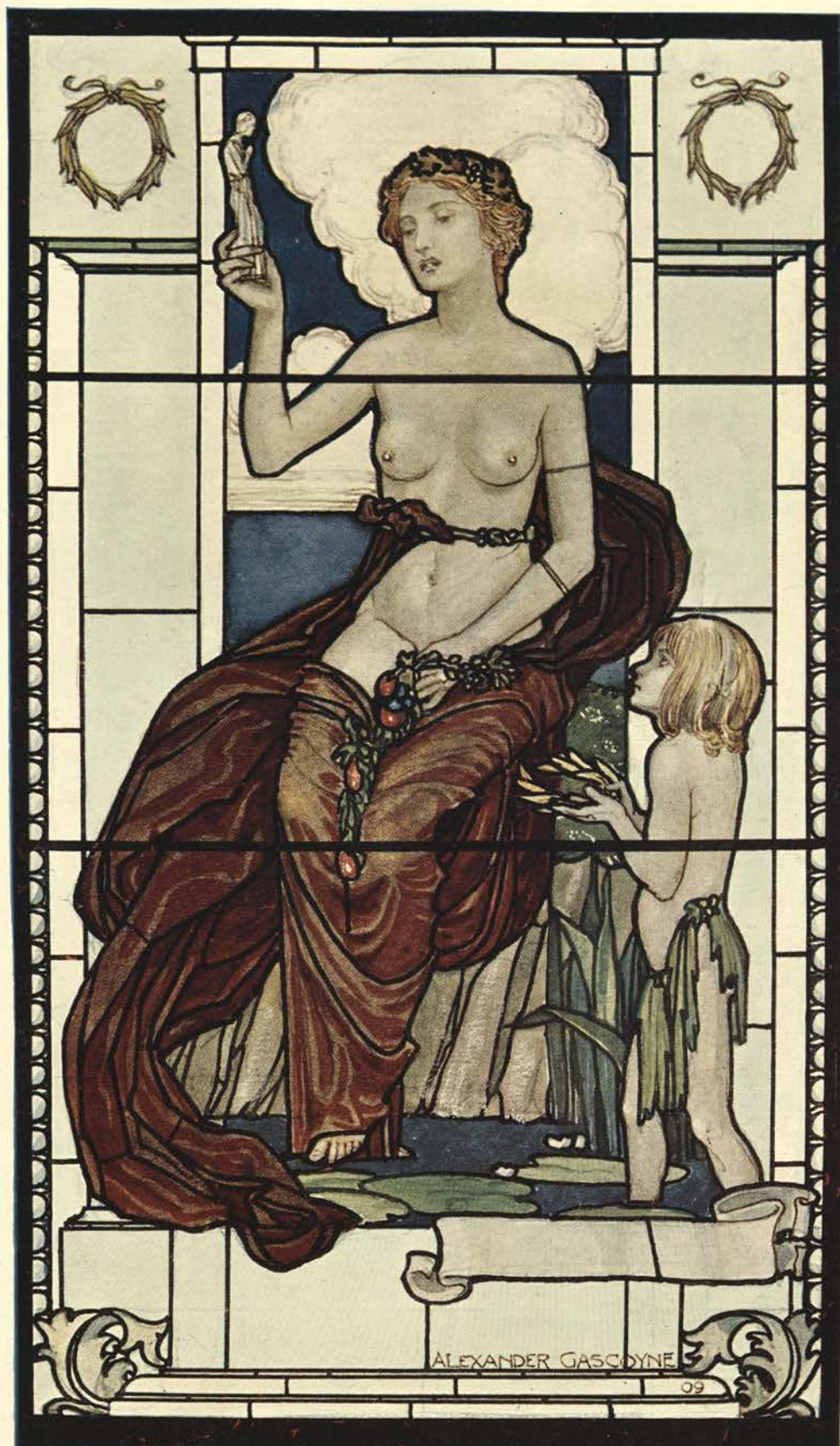


WALLPAPER DESIGNED BY H. WATKINS WILD
EXECUTED BY A. SANDERSON AND SONS, LTD.

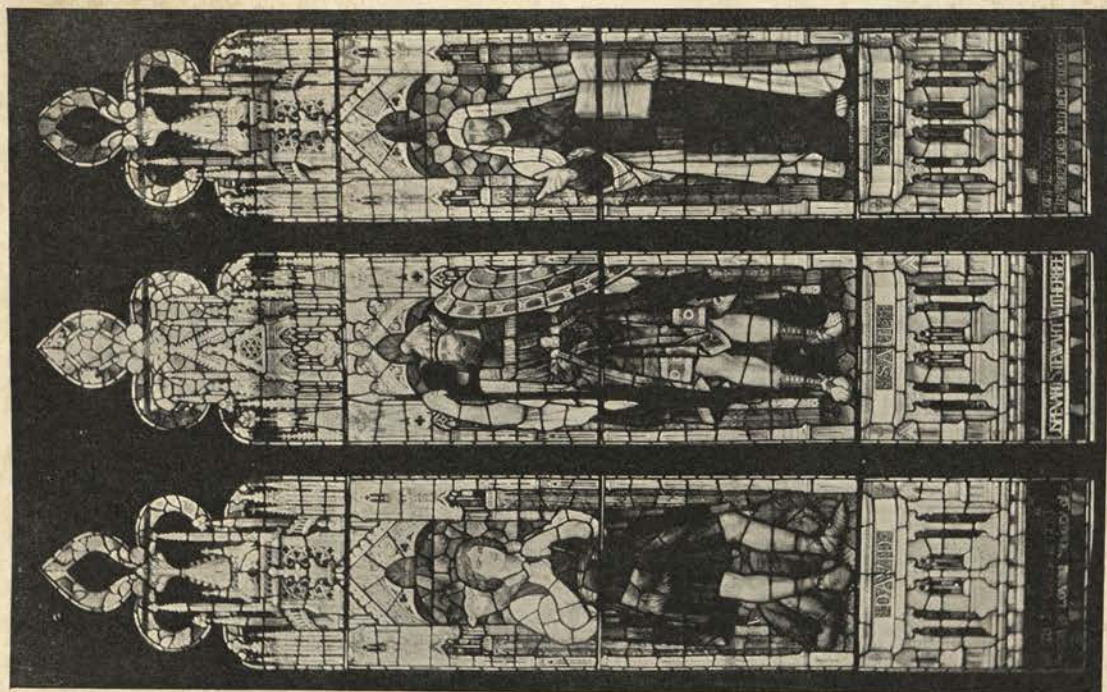
BRITISH STAINED GLASS



WINDOWS DESIGNED BY ALEX. GASCOYNE
EXECUTED BY GEO. F. GASCOYNE AND SON



HALL WINDOW DESIGNED BY ALEXANDER GASCOYNE
EXECUTED BY GEO. F. GASCOYNE AND SON.



WINDOW DESIGNED BY HENRY HOLIDAY



MEMORIAL WINDOW DESIGNED BY W. J. DOUGLAS
EXECUTED BY WARD AND PARTNERS

BRITISH STAINED GLASS



INGLE NOOK WINDOW DESIGNED BY PERCY LANCASTER



STAIRCASE WINDOW
DESIGNED BY PERCY LANCASTER



WINDOW DESIGNED
BY PERCY LANCASTER

BRITISH STAINED GLASS



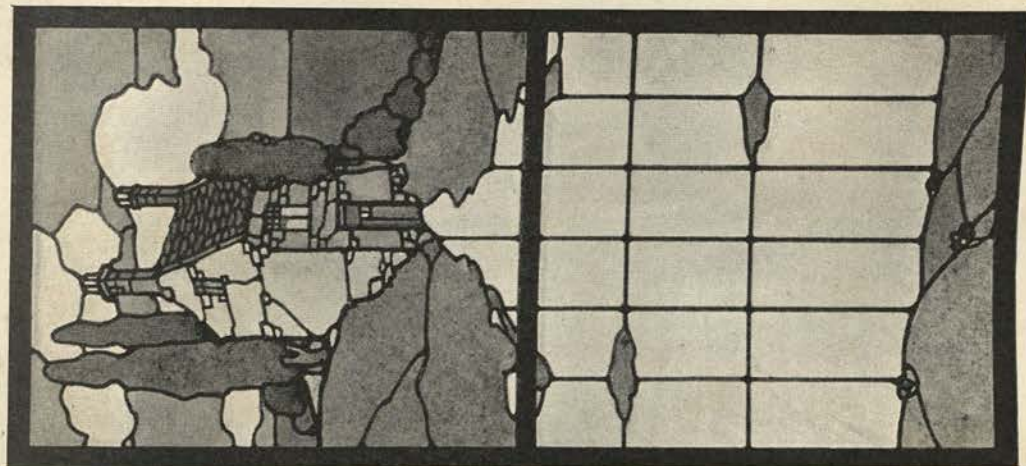
WINDOW

DESIGNED AND EXECUTED BY A. J. DAVIES
ASSISTED BY J. N. SANDERS

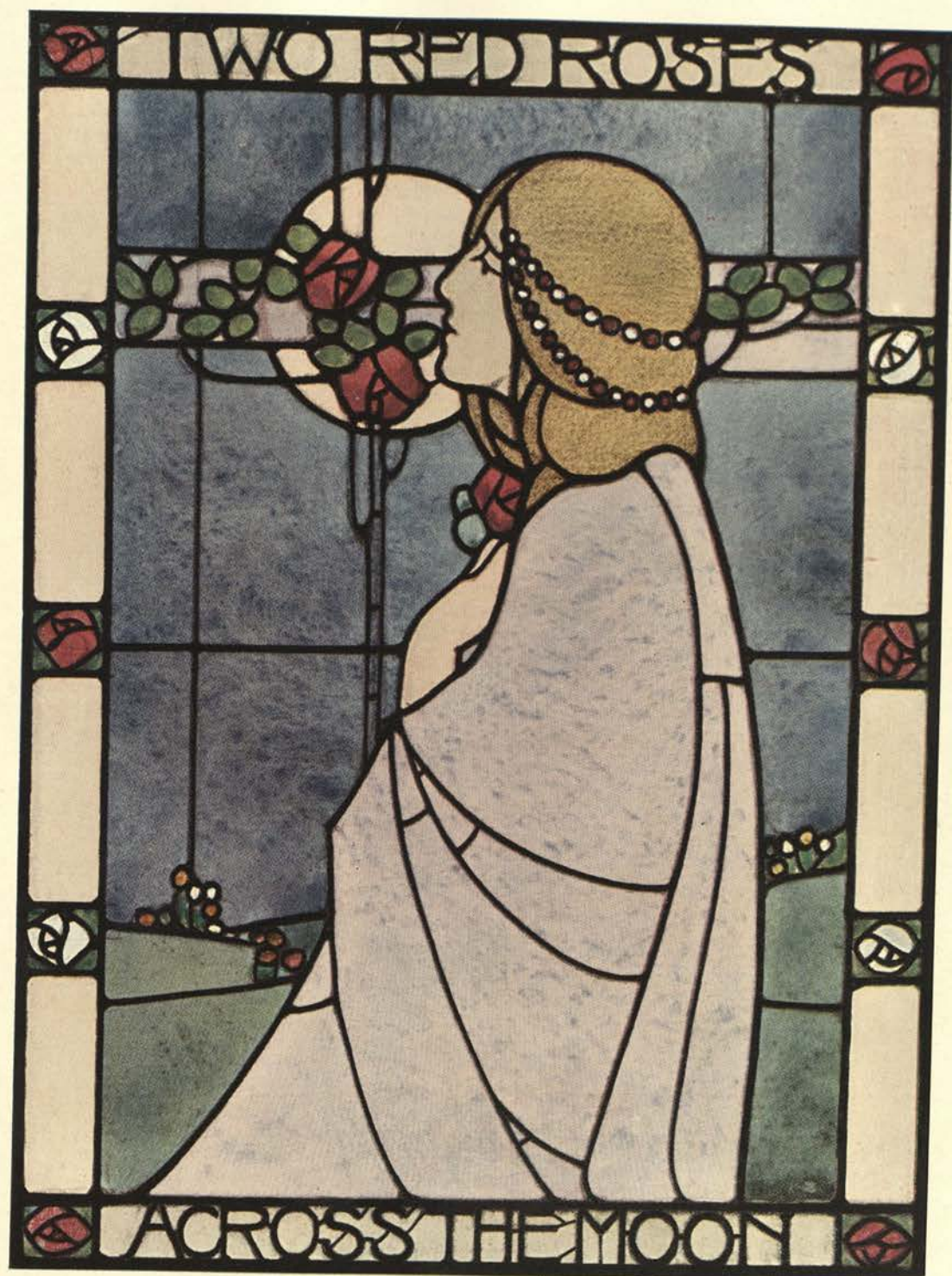


DESIGN FOR A WINDOW—"SOLITUDE"

BY HERBERT HILLIER



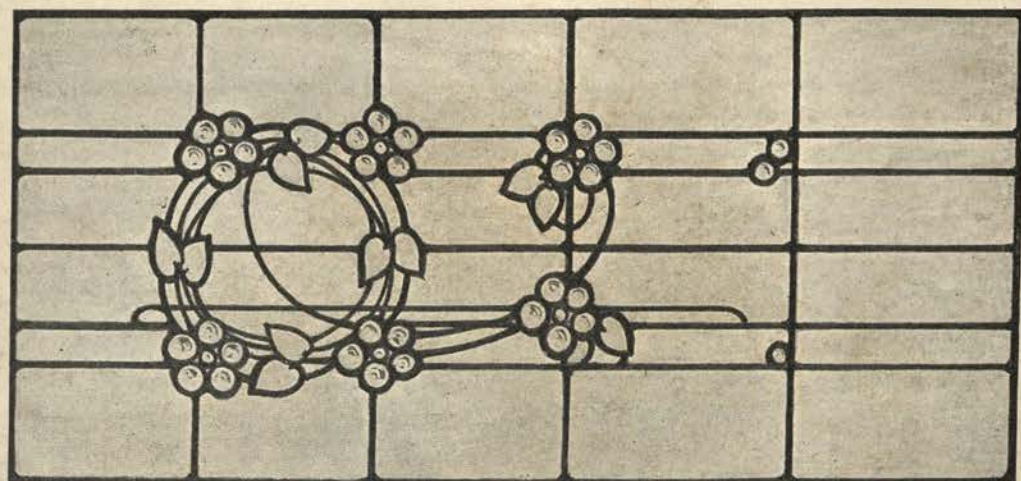
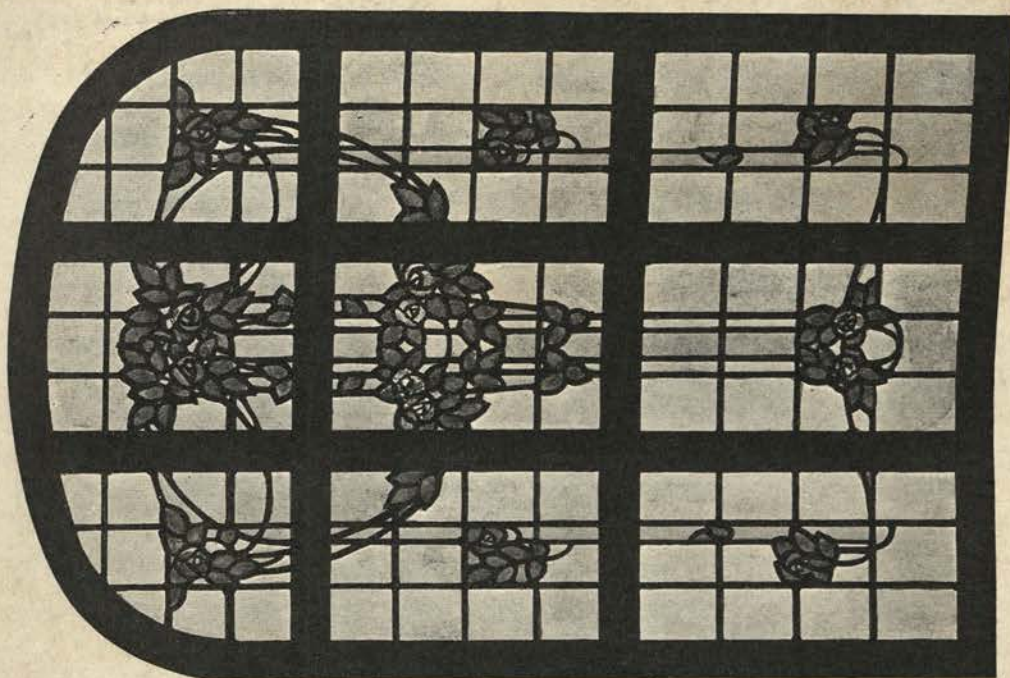
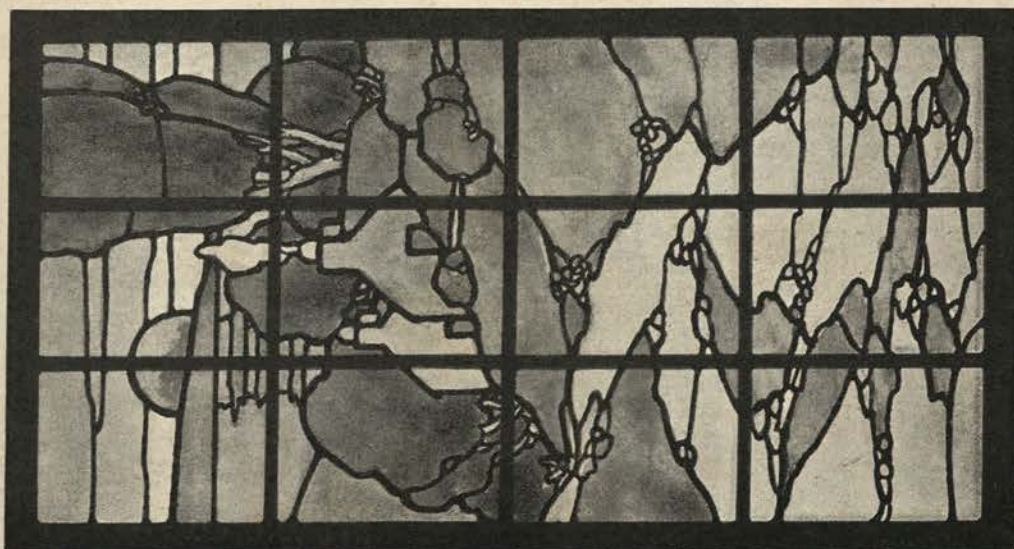
WINDOWS DESIGNED BY E. A. TAYLOR
EXECUTED BY GEO. WRAGGE, LTD.



DRAWING-ROOM WINDOW DESIGNED BY
E. A. TAYLOR, EXECUTED BY GEO. WRAGGE, LTD.



WINDOW DESIGNED BY ARTHUR
A. ORR. EXECUTED BY REUBEN
BENNETT AND CO.

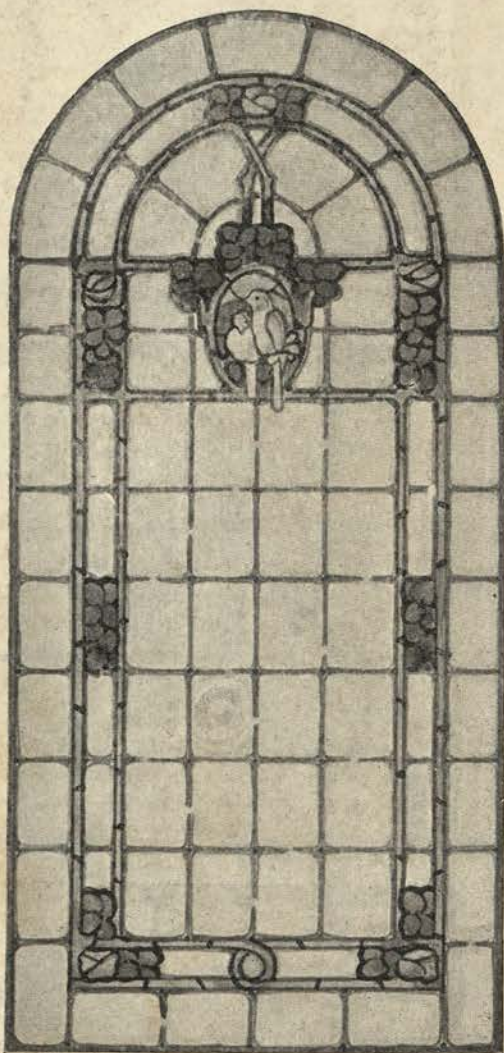
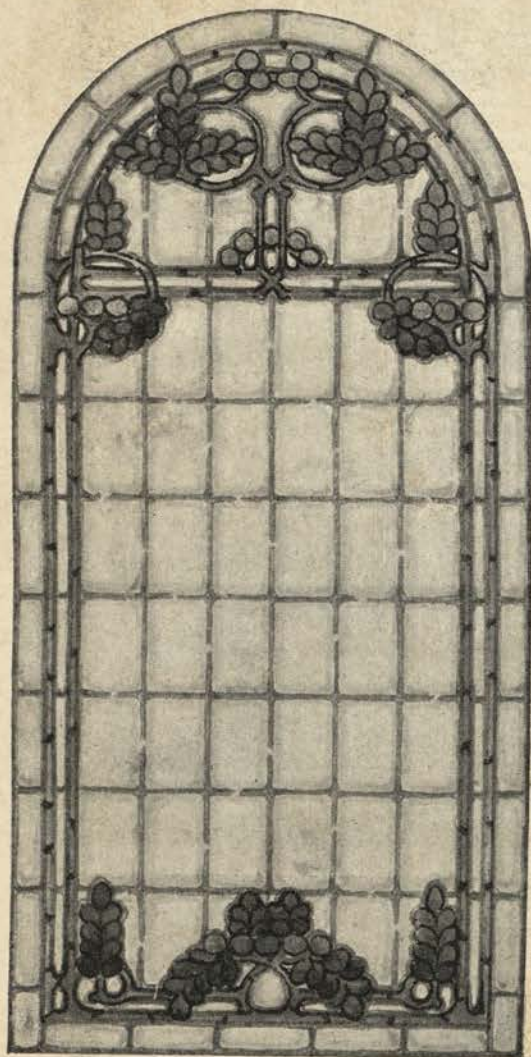


WINDOWS DESIGNED BY HAROLD FENTON
EXECUTED BY GEO. WRAGGE, LTD.

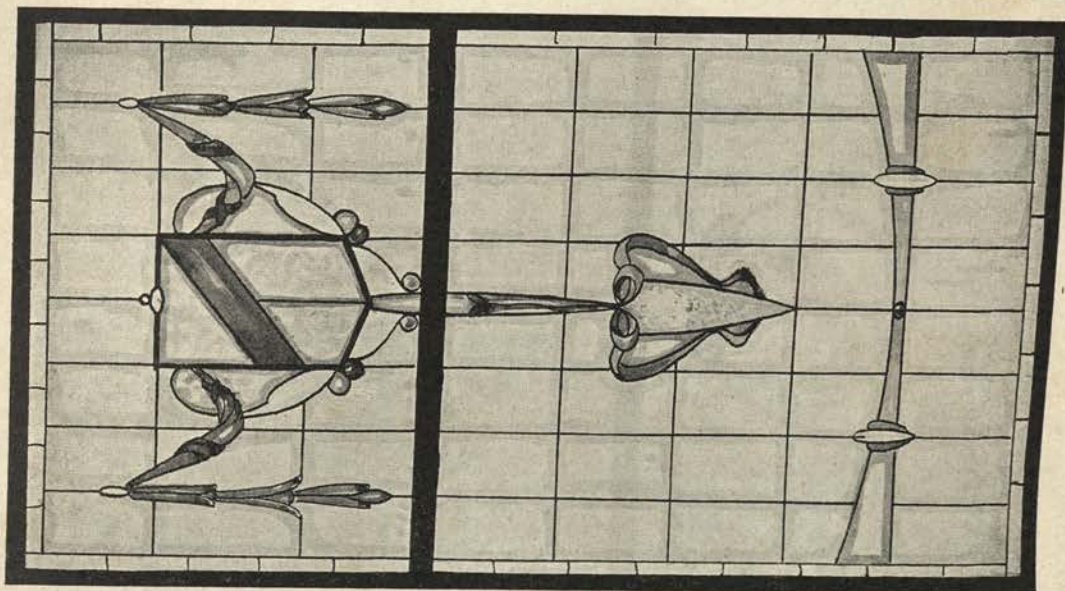
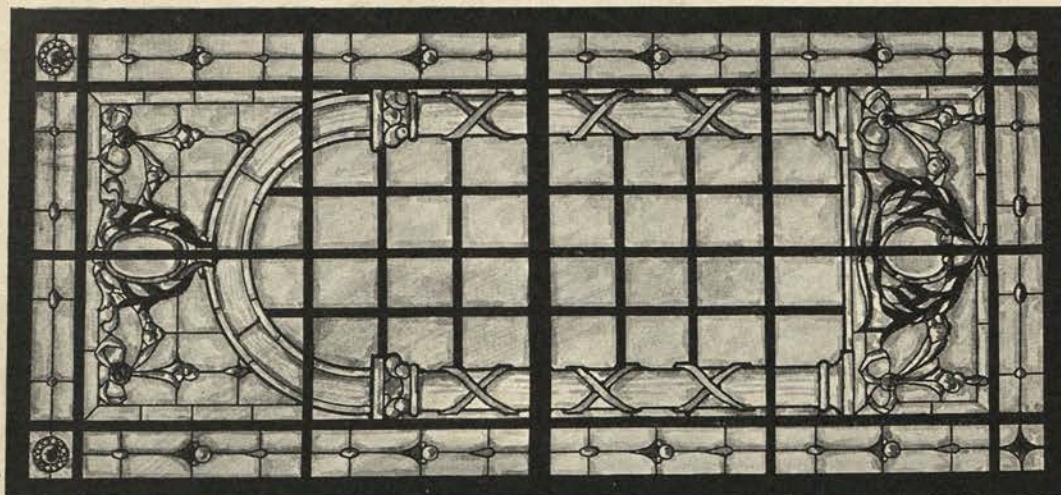
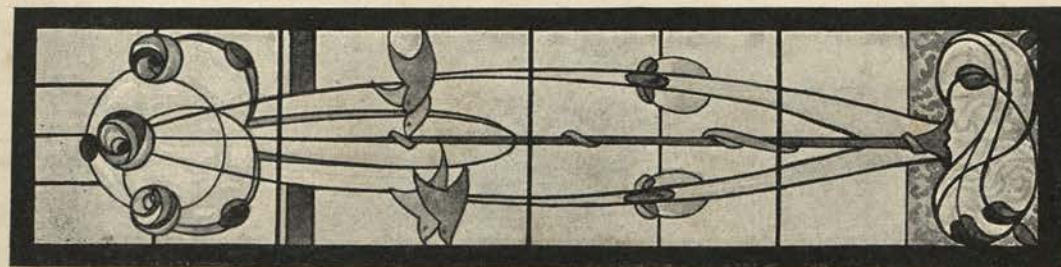
BRITISH STAINED GLASS



WINDOWS DESIGNED BY CASTLE AND WARREN
EXECUTED BY WM. MORRIS AND CO., WESTMINSTER



WINDOWS DESIGNED BY H. M. SMYRK
EXECUTED BY WM. MORRIS AND CO., WESTMINSTER



WINDOWS DESIGNED BY JOHN C. HALL AND J. H. LEAT
EXECUTED BY JOHN C. HALL AND CO.



EMBROIDERED PANELS
DESIGNED AND SEWN
BY MURIEL BOYD

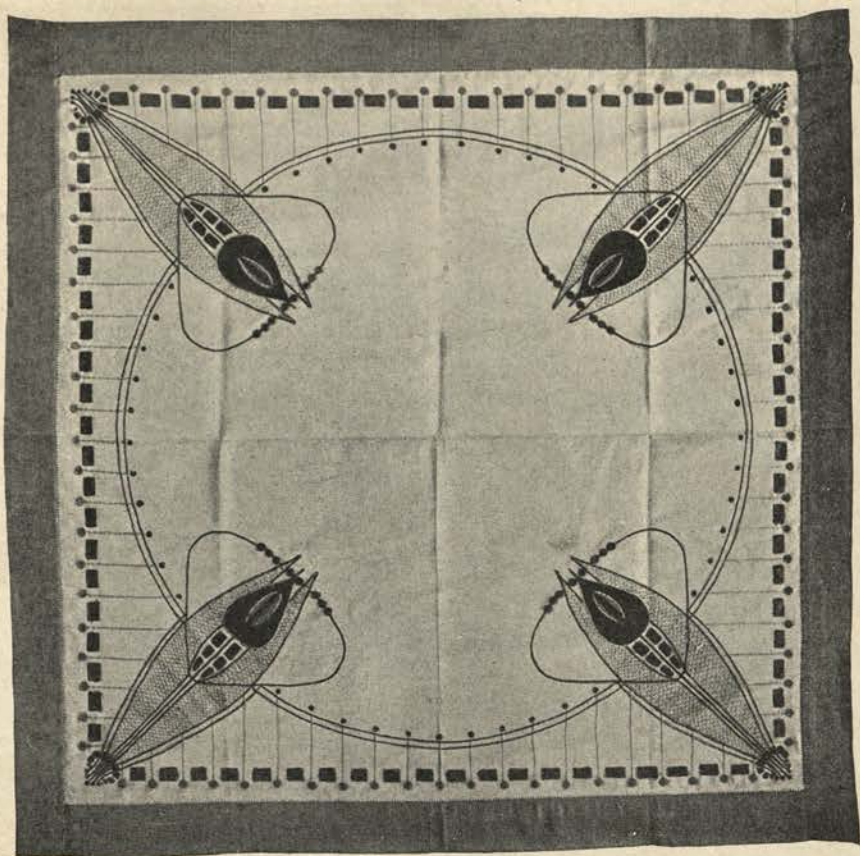


EMBROIDERED COVERLET
DESIGNED BY ANN MAC-
BETH, SEWN BY MARY
MACBETH



ALTAR FRONTAL FOR S. MARY'S CATHEDRAL, GLASGOW, SHOWING DETAIL OF CENTRE, DESIGNED BY ANN MACBETH, SEWN BY AGNES E. P. SKENE.

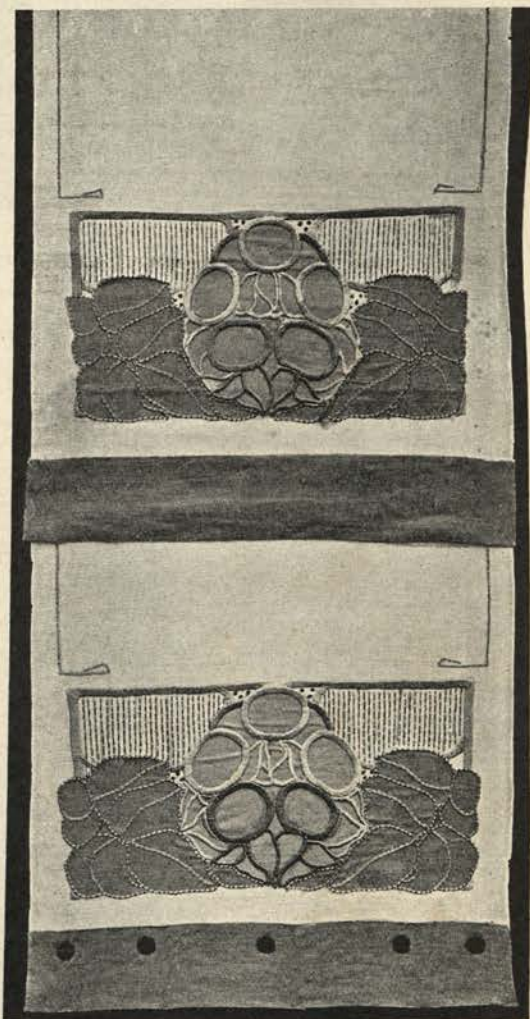
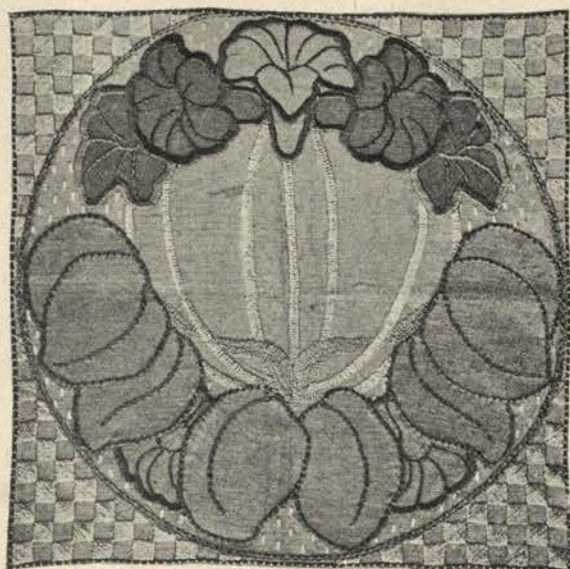
BRITISH EMBROIDERY



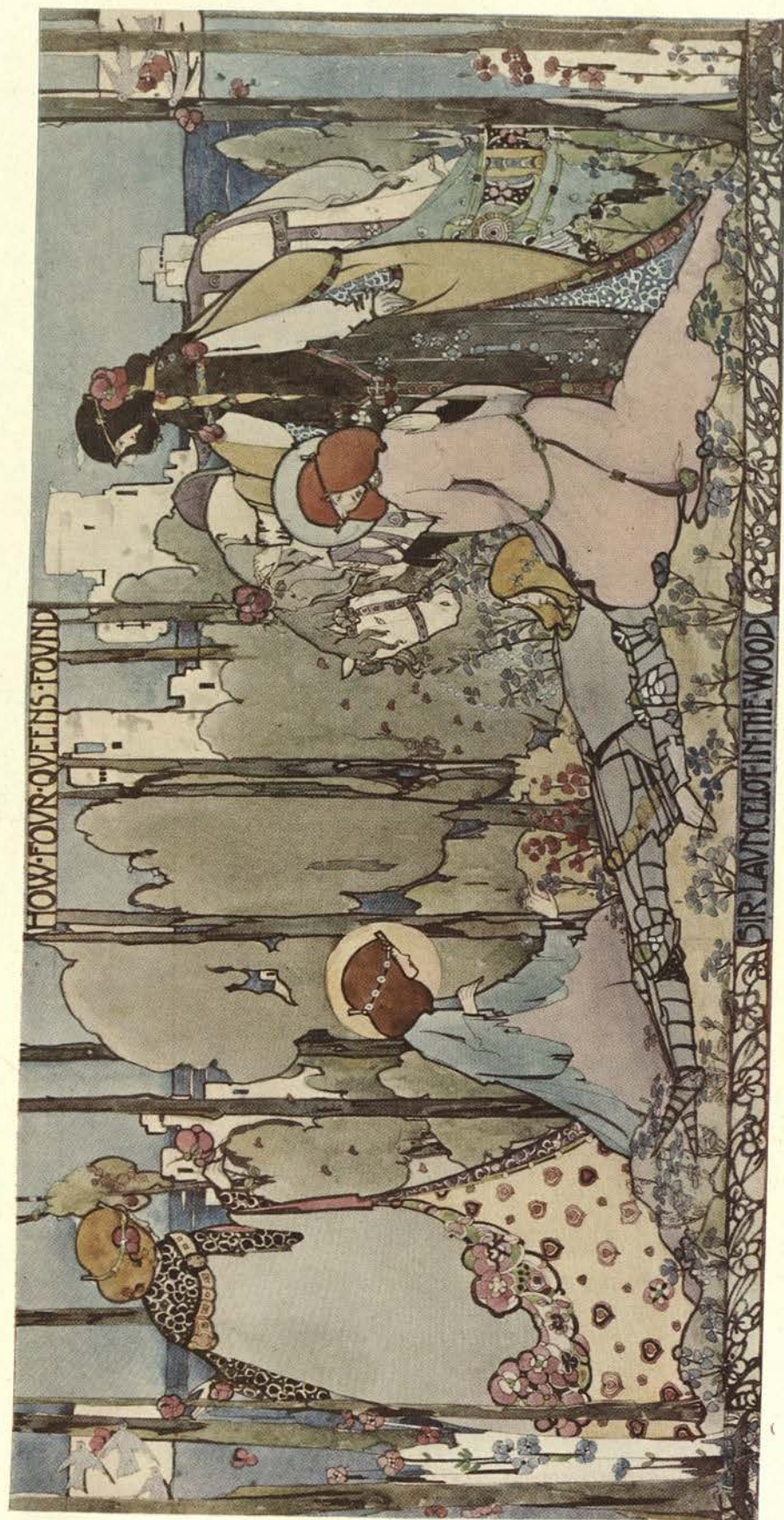
EMBROIDERED TABLE-COVER DESIGNED AND SEWN BY PHYLLIS S. ALLAN



EMBROIDERED PANEL AND CUSHION DESIGNED AND SEWN BY ANNIE PATERSON



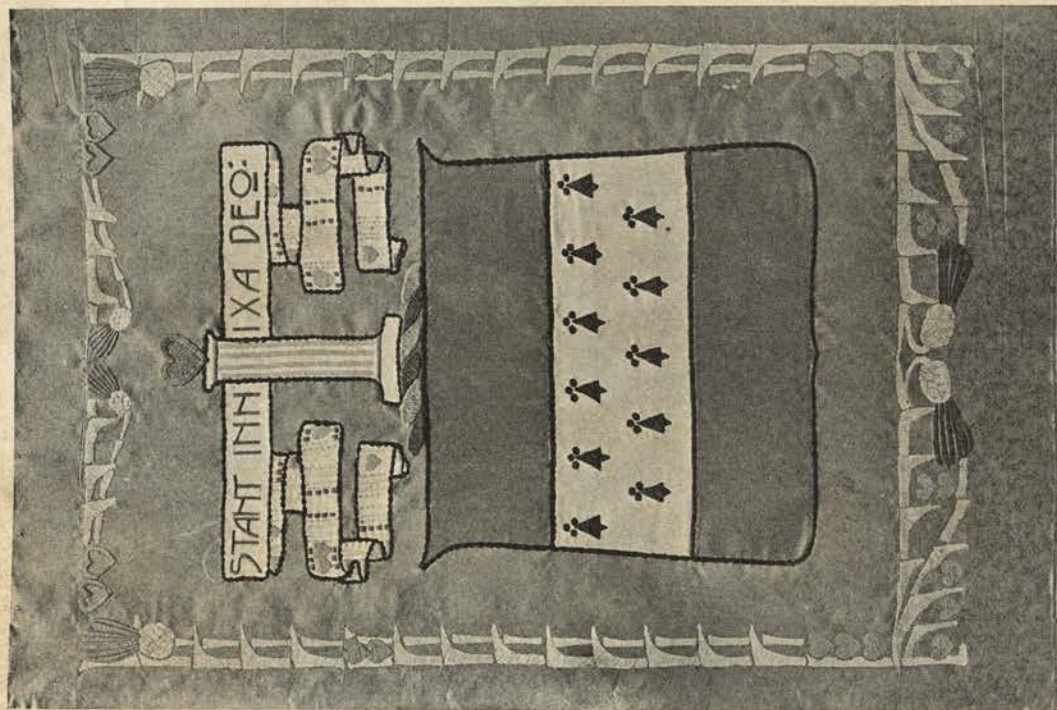
EMBROIDERED CUSHIONS, PANEL AND SIDE-BOARD CLOTH DESIGNED AND SEWN BY RACHEL GEORGE



NEEDLE-WORK PANEL DESIGNED BY
JESSIE M. KING, SEWN BY E. PRIOLEAU.



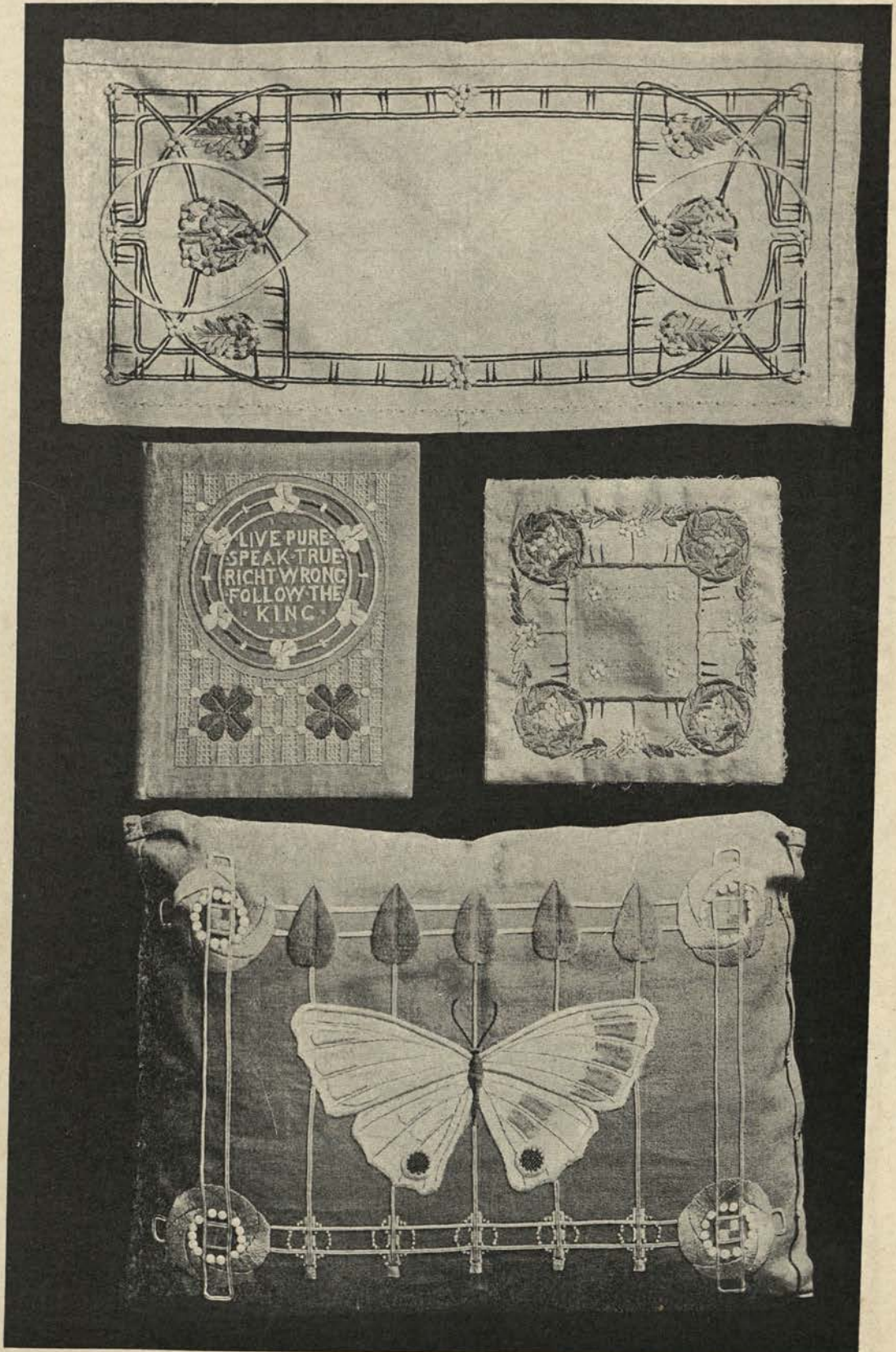
EMBROIDERED CUSHION DESIGNED
AND SEWN BY INA D. MITCHELL.



EMBROIDERED PANEL DESIGNED AND SEWN BY INA CRAWFORD



EMBROIDERED HANDKERCHIEF SACHET
DESIGNED AND SEWN BY INA D. MITCHELL



EMBROIDERIES DESIGNED AND
SEWN BY EDITH V. SOMERVILLE



OVERMANTEL PANEL AND BANNER (FRONT AND BACK) PAINTED ON CALICO DESIGNED AND EXECUTED BY C. E. CUNDALL

BRITISH TAPESTRY



ARRAS TAPESTRY WALL PANEL DESIGNED BY H. DEARLE
EXECUTED BY MORRIS AND CO., LTD.



ARRAS TAPESTRY—"LOVE AND THE PILGRIM"

DESIGNED BY SIR E. BURNE-JONES, BART.
EXECUTED BY MORRIS AND CO., LTD.



ARRAS TAPESTRY PORTIÈRE DESIGNED BY
H. DEARLE, EXECUTED BY MORRIS AND CO., LTD.





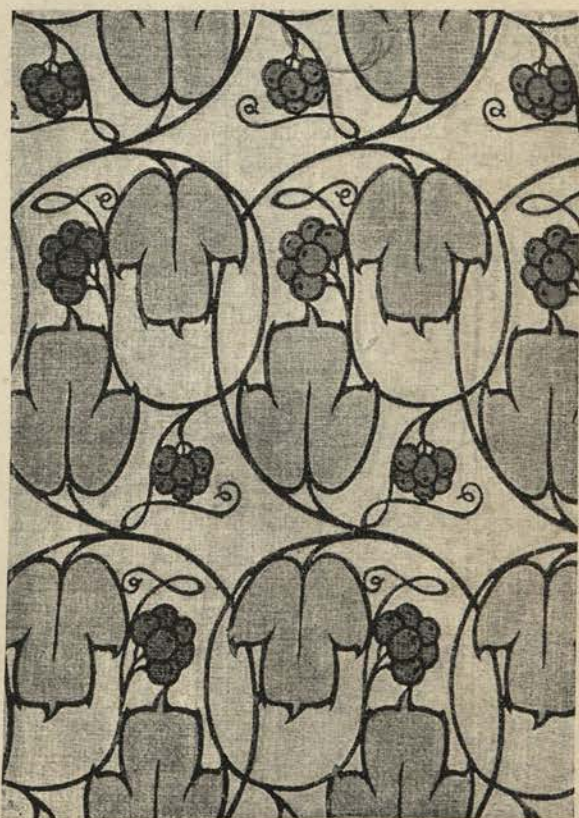
PRINTED LINEN DESIGNED BY FREDERICK VIGERS
EXECUTED BY STORY AND CO.



WOVEN TAPESTRY DESIGNED BY F. VIGERS
EXECUTED BY A. LEE AND SON

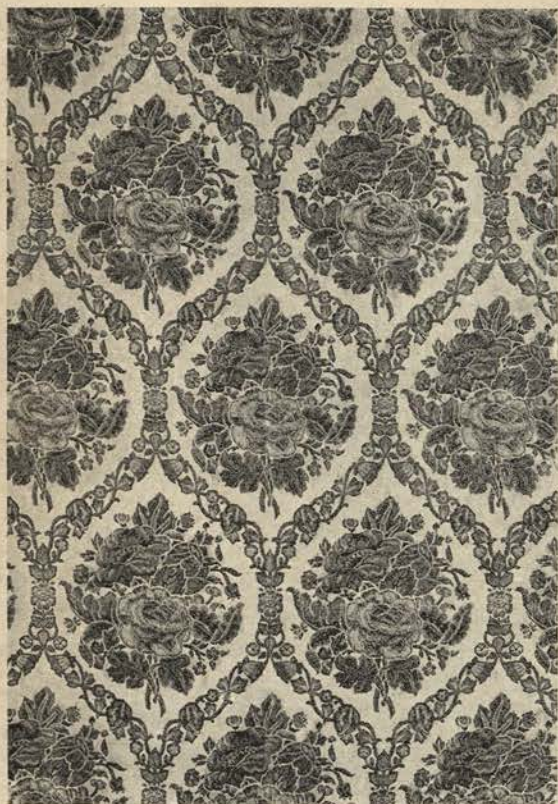


CRETONNE DESIGNED BY SIDNEY MAWSON
FOR LIBERTY AND CO., LTD.

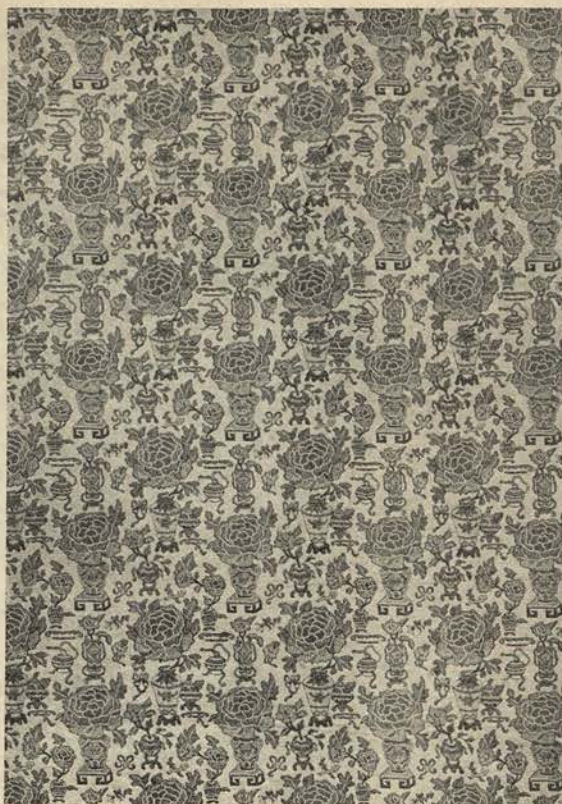


CRETONNE DESIGNED BY HARRY NAPPER
EXECUTED BY G. P. AND J. BAKER, LTD.

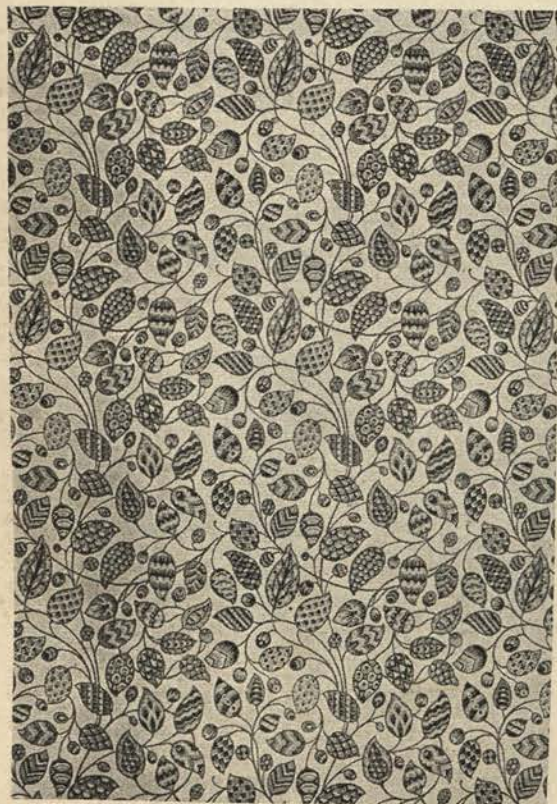
BRITISH TEXTILE FABRICS



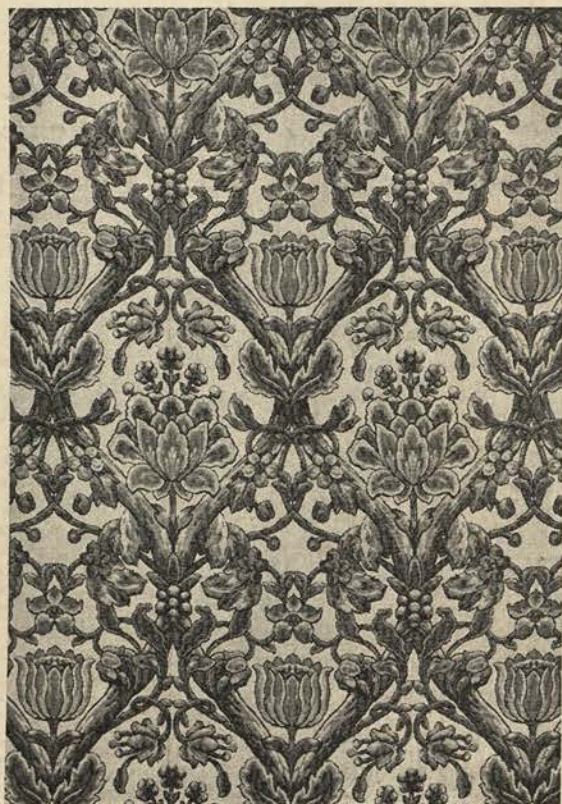
SILK BROCADES



DESIGNED AND EXECUTED
FOR LIBERTY AND CO., LTD.



TAPESTRIES



DESIGNED AND EXECUTED
FOR LIBERTY AND CO., LTD.



TILES DESIGNED BY
GORDON M. FORSYTH,
PAINTED BY T. EVANS



BOWL WITH SGRAFFITO AND LUSTRE DECORATION
DESIGNED AND PAINTED BY C. E. CUNDALL



PUNCH BOWL IN SILVER AND RUBY LUSTRE
DESIGNED AND EXECUTED BY WILLIAM S. MYCOCK



SGRAFFITO PLAQUE IN SILVER AND RUBY LUSTRE
DESIGNED AND PAINTED BY RICHARD JOYCE



LUSTRE PLAQUE
DESIGNED BY GORDON M. FORSYTH

POTTERY BY PILKINGTON'S TILE AND POTTERY COMPANY, LIMITED



LUSTRE PLAQUES DESIGNED AND PAINTED
BY GORDON M. FORSYTH FOR PILKING-
TON'S TILE AND POTTERY CO., LTD.

BRITISH POTTERY



VASE IN SILVER AND RUBY LUSTRE,
DESIGNED AND PAINTED BY
DOROTHY DACRE FOR PILKINGTON'S
TILE AND POTTERY CO., LTD.



VASES IN SILVER AND RUBY LUSTRE,
DESIGNED AND PAINTED BY R.
JOYCE FOR PILKINGTON'S TILE AND
POTTERY CO., LTD.



JUG, DESIGNED BY L. A. BIRKS
EXECUTED BY BIRKS, RAWLINS AND CO.

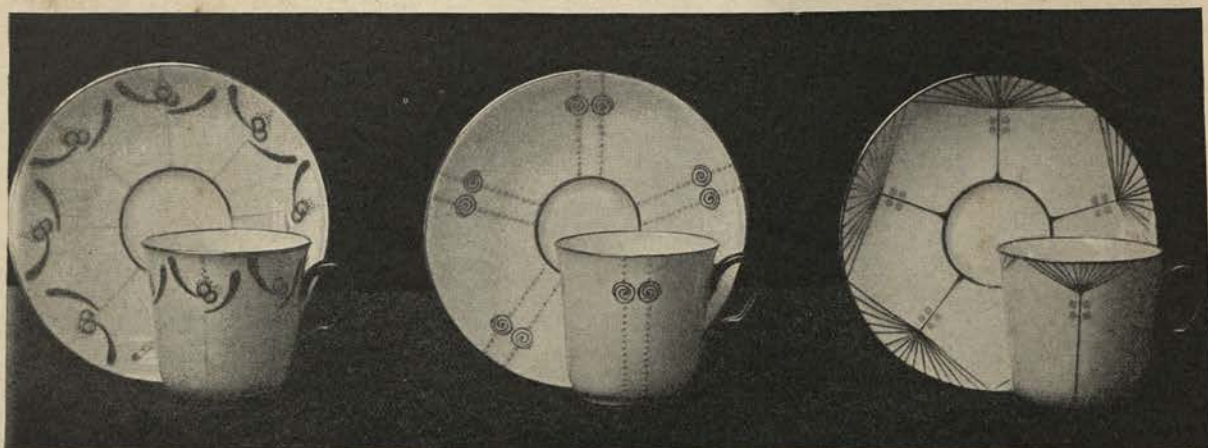
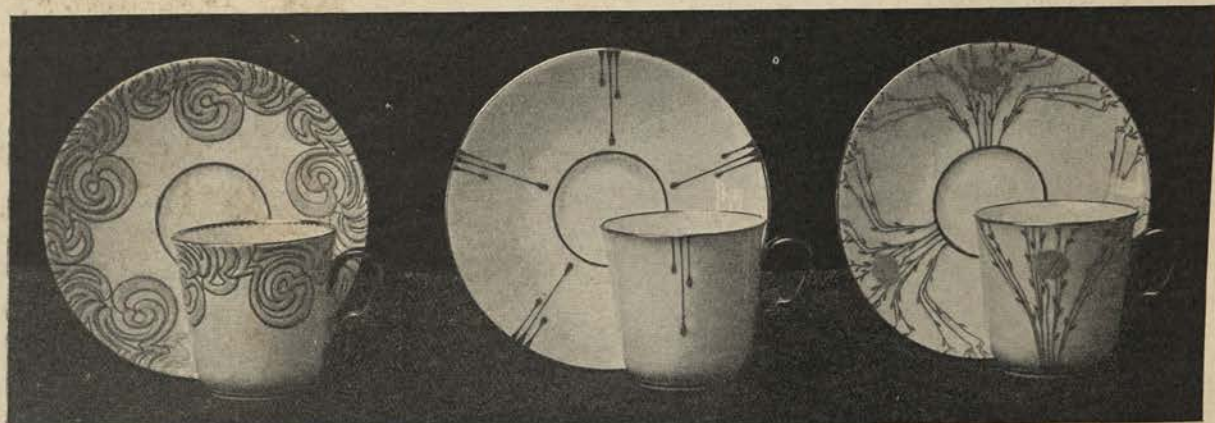


LUSTRE JAR, DESIGNED AND PAINTED BY R. JOYCE
FOR PILKINGTON'S TILE AND POTTERY CO., LTD.



DESIGN FOR A PAINTED BOWL

BY CECIL JONES

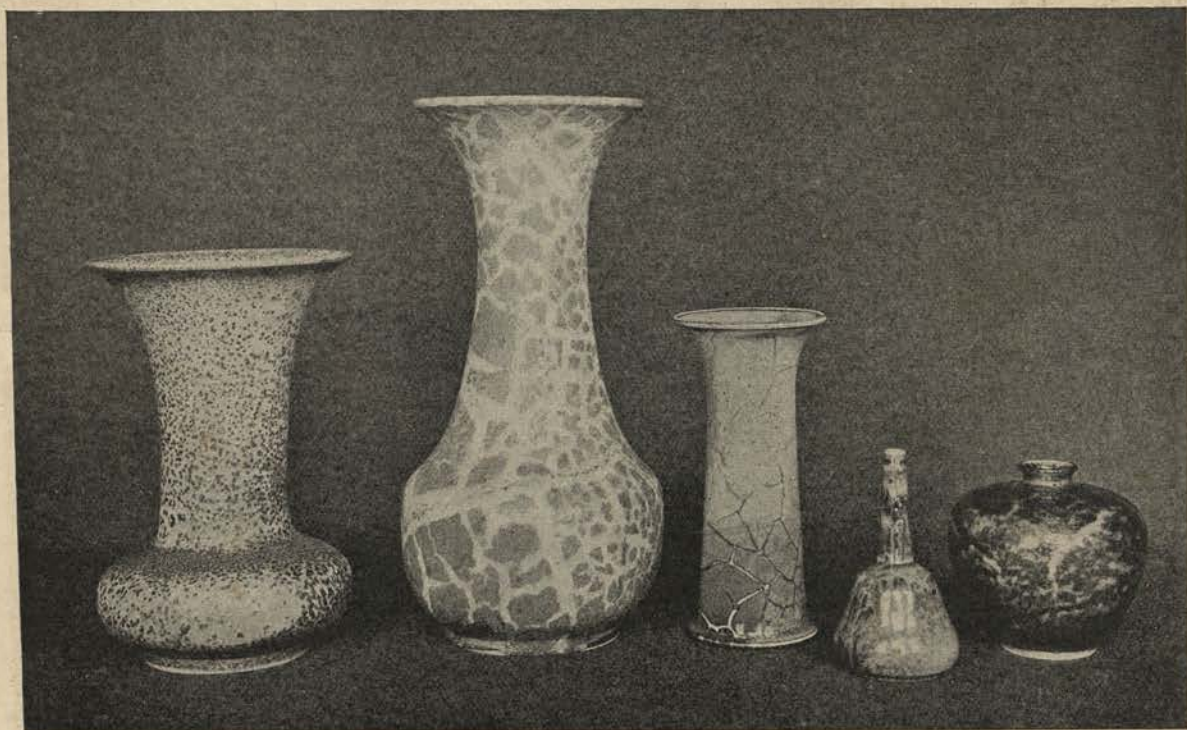


COFFEE SERVICES WITH ENAMEL
AND GOLD DECORATIONS, DE-
SIGN BY JOHN W. WADSWORTH
EXECUTED BY MINTONS, LTD.

BRITISH POTTERY



GROUP OF POTTERY DESIGNED
AND EXECUTED BY THE
MARTIN BROTHERS



GROUP OF "RUSKIN" POTTERY
DESIGNED AND EXECUTED BY
W. HOWSON TAYLOR



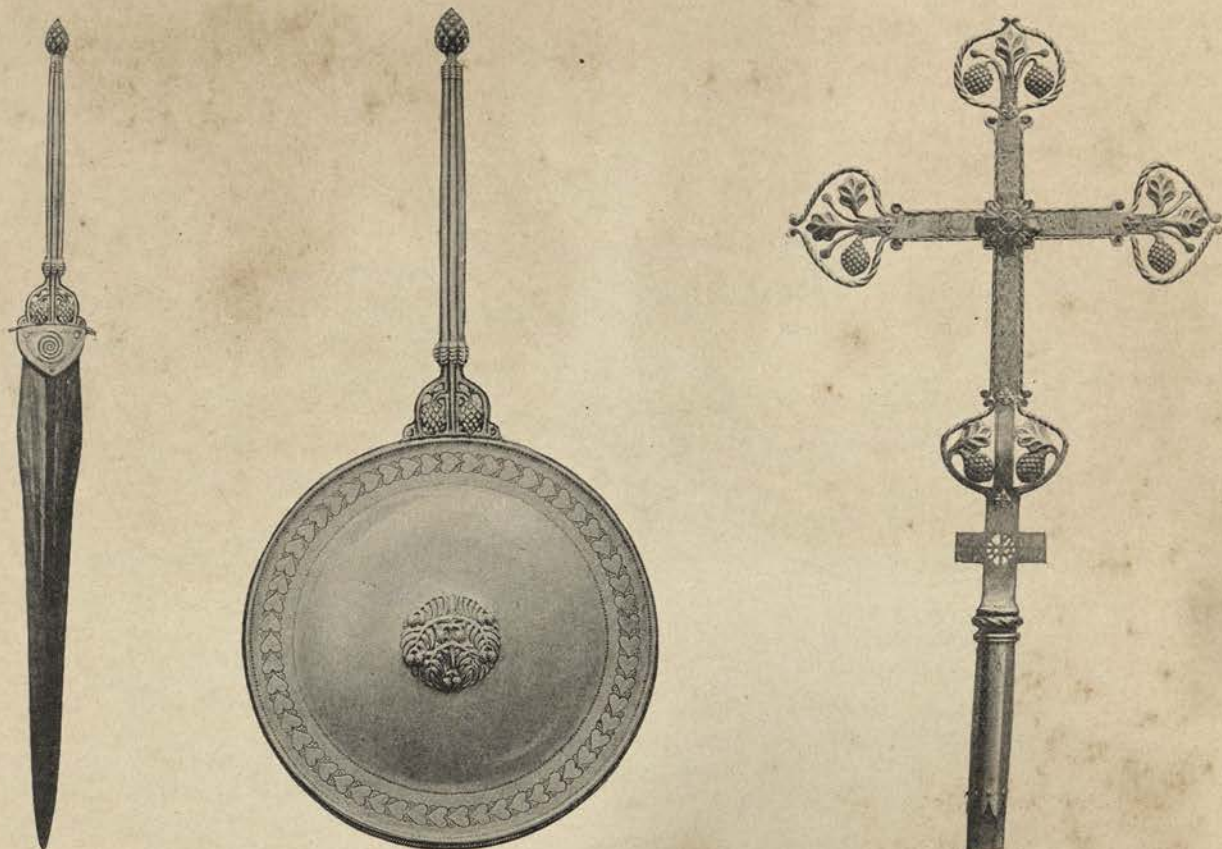
TILES FOR THE SUR-
ROUNDS OF A FIRE-
GRATE, DESIGNED
AND EXECUTED BY
J. EDGAR MITCHELL



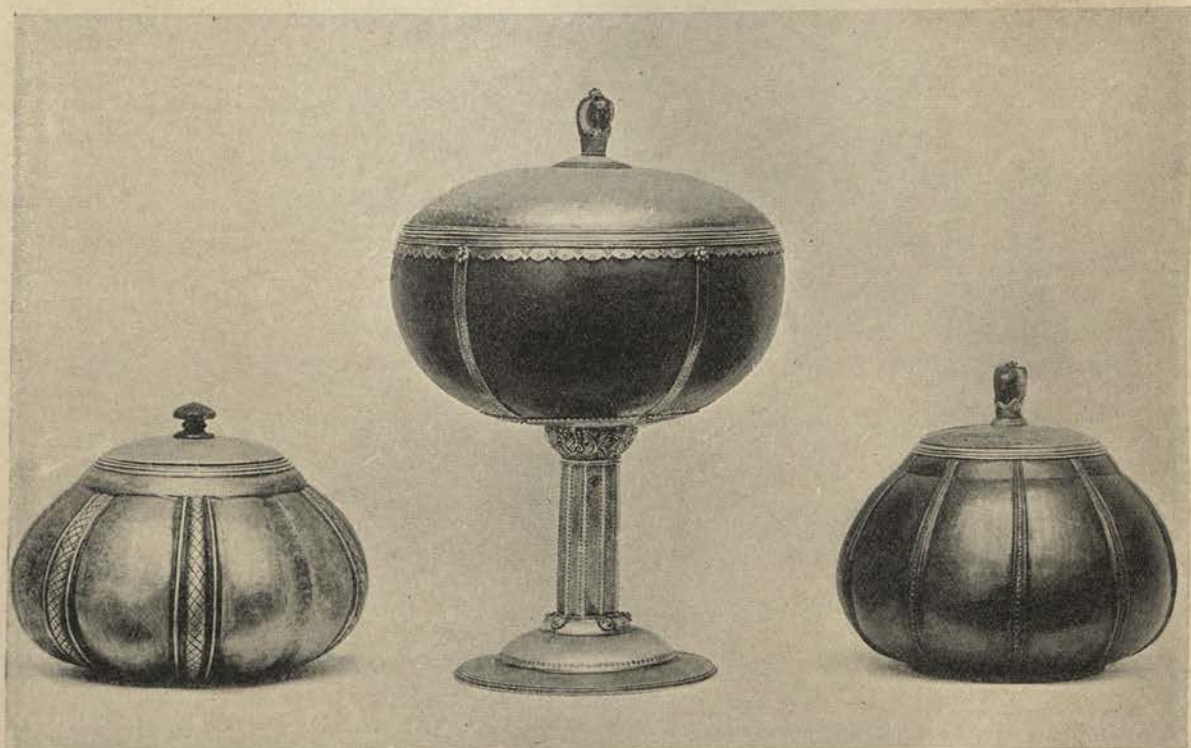


BRONZE AND SILVER INK POTS, SILVER AND COPPER CANDLESTICKS, AND SILVER BOWLS, THE LOWER BEING REPOUSSÉ AND PIERCED, WITH STAND IN BRONZE AND SILVER, DESIGNED BY EDWARD SPENCER, EXECUTED BY THE ARTIFICERS' GUILD, LTD.

BRITISH METALWORK



PAPER-KNIFE IN SILVER AND BLUE STEEL, HAND-MIRROR IN SILVER, REPOUSSE AND ENGRAVED, AND PROCESSIONAL CROSS IN WROUGHT IRON AND SILVER, DESIGNED BY EDWARD SPENCER, EXECUTED BY THE ARTIFICERS' GUILD, LTD.



TEA CADDIES IN SILVER AND BRONZE AND GOURD MOUNTED IN SILVER, DESIGNED BY EDWARD SPENCER, EXECUTED BY THE ARTIFICERS' GUILD, LTD.

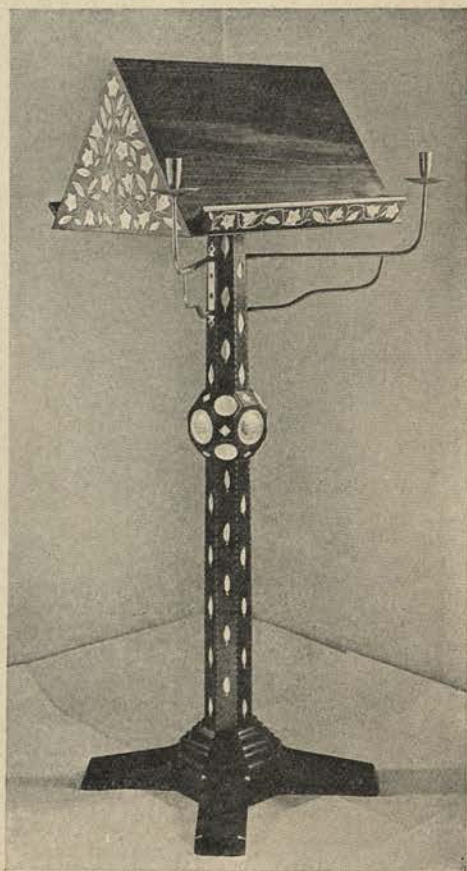
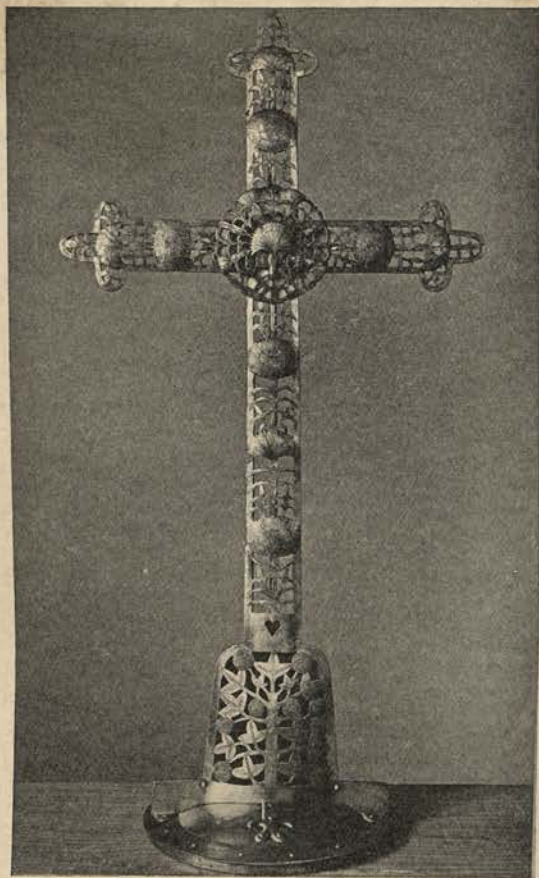
BRITISH METALWORK



ALMS DISH IN SILVER SET WITH ENAMELS, DESIGNED AND EXECUTED BY ERNESTINE MILLS, METALWORK BY A. VYSE



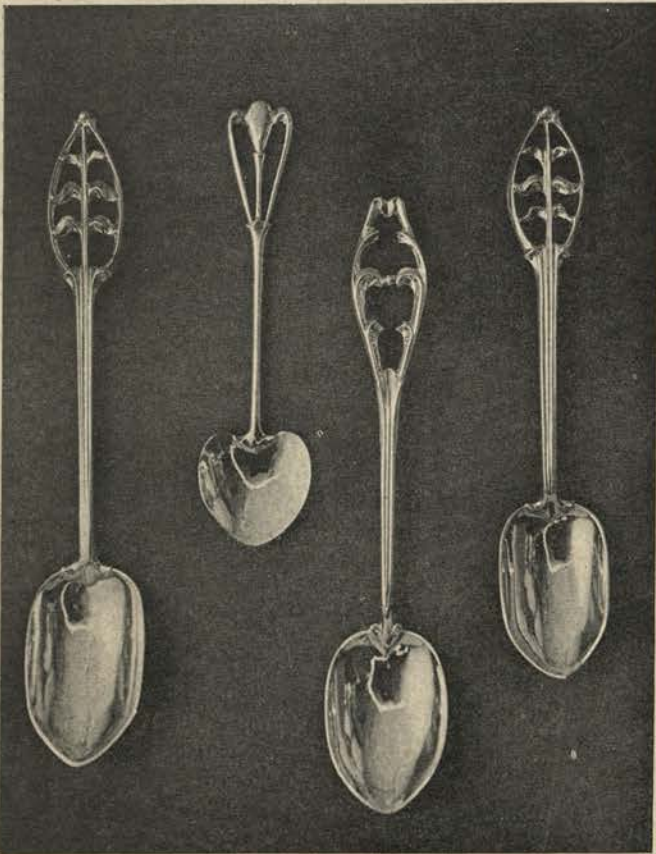
ROSE-WATER DISH IN COPPER, DESIGNED BY R. HILTON, EXECUTED BY M. ARMSTRONG (KESWICK SCHOOL OF INDUSTRIAL ARTS)



ALTAR CROSS IN STEEL AND LECTERN IN EBONY INLAID WITH SILVER AND MOTHER-OF-PEARL, DESIGNED AND EXECUTED BY ERNEST W. GIMSON



ALTAR VASES IN SILVER
DESIGNED AND EXECUTED
BY HAROLD STABLER



SILVER DESSERT AND JAM SPOONS, DESIGNED
BY W. A. S. BENSON, EXECUTED BY M. PIKE
AND ASSISTANTS



TROWEL IN BEATEN SILVER AND
ENAMEL, DESIGNED AND EXECUTED
BY W. A. DAVIDSON

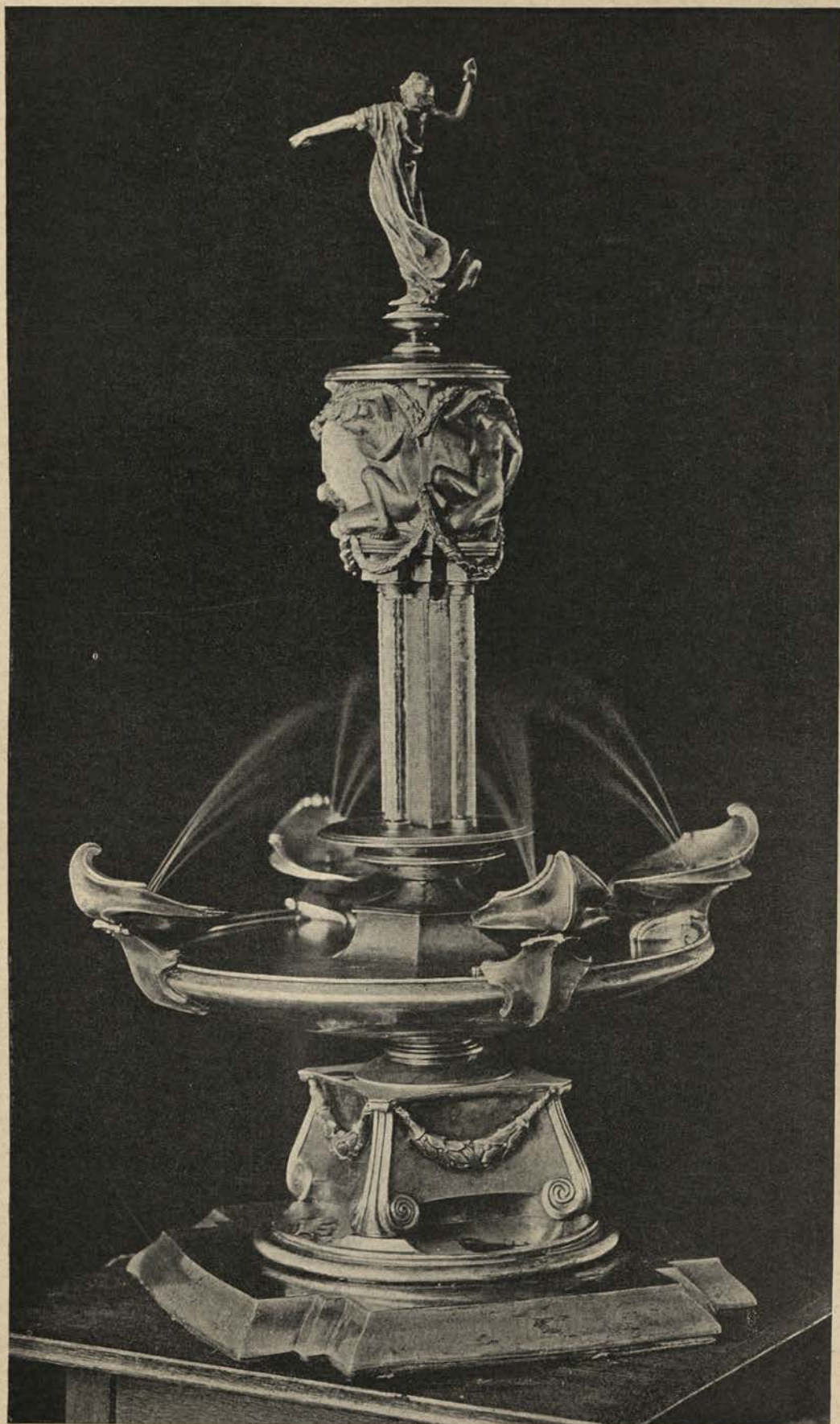
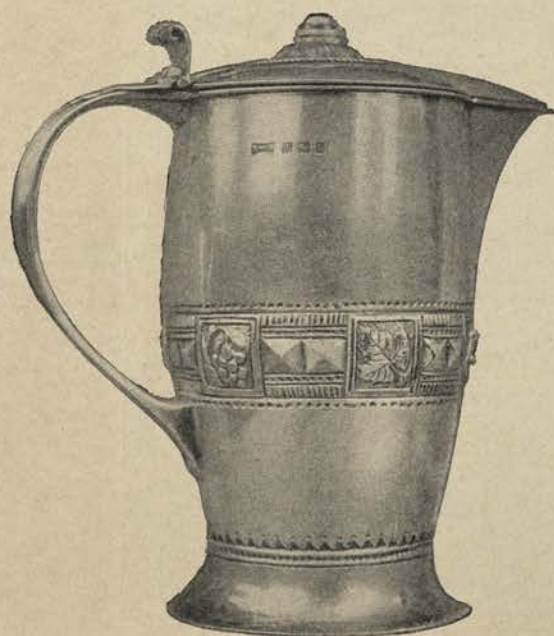


TABLE FOUNTAIN IN SILVERED BRONZE AND CRYSTAL,
DESIGNED AND EXECUTED BY ALEXANDER FISHER



ALTAR VASES AND CANDLE-
STICKS IN BRASS, DESIGNED
AND EXECUTED BY HAROLD
STABLER

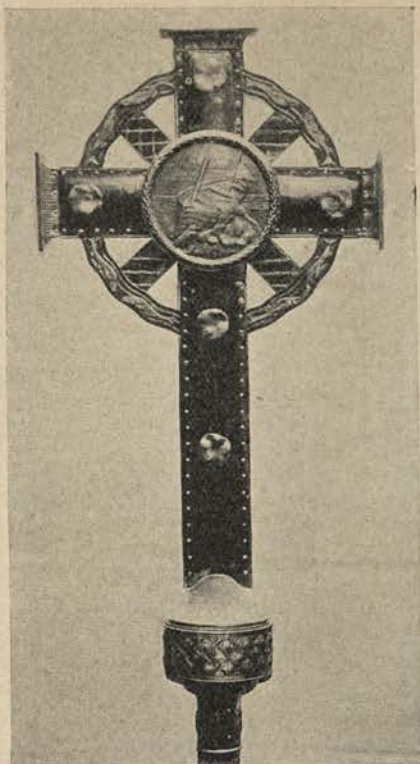


FLAGON IN REPOUSSÉ SILVER,
DESIGNED AND EXECUTED BY
BERNARD CUZNER

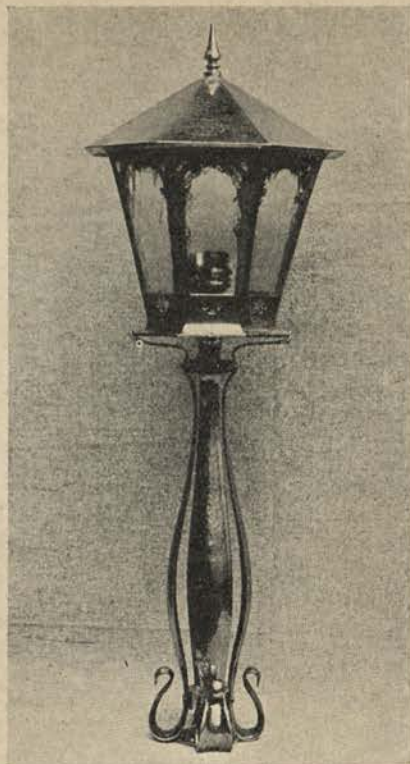


ENAMEL PANEL DESIGNED
AND EXECUTED BY G. H.
CLARKSON

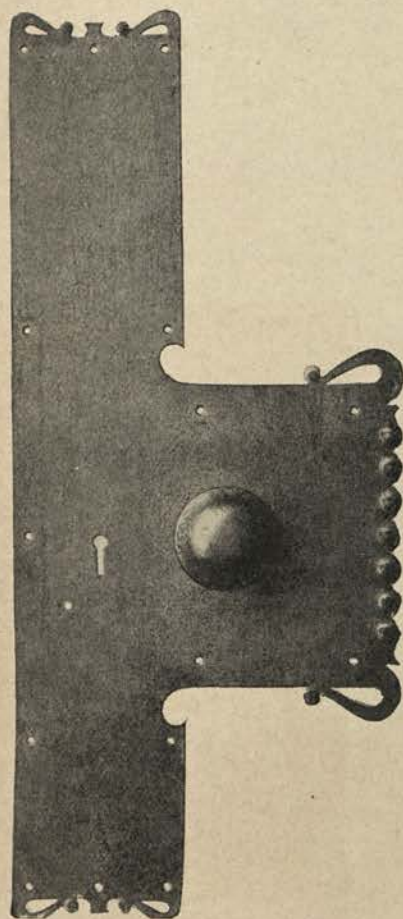
BRITISH METALWORK



PROCESSIONAL CROSS, DESIGNED
BY A. G. STUBBS, EXECUTED BY
JESSON, BIRKETT AND CO., LTD.



NEWEL STANDARD, DESIGNED
AND EXECUTED BY JESSON, BIR-
KETT AND CO., LTD.



LOCK-PLATE, DESIGNED
BY A. S. DIXON,
EXECUTED BY THE
BIRMINGHAM GUILD OF
HANDICRAFT, LTD.

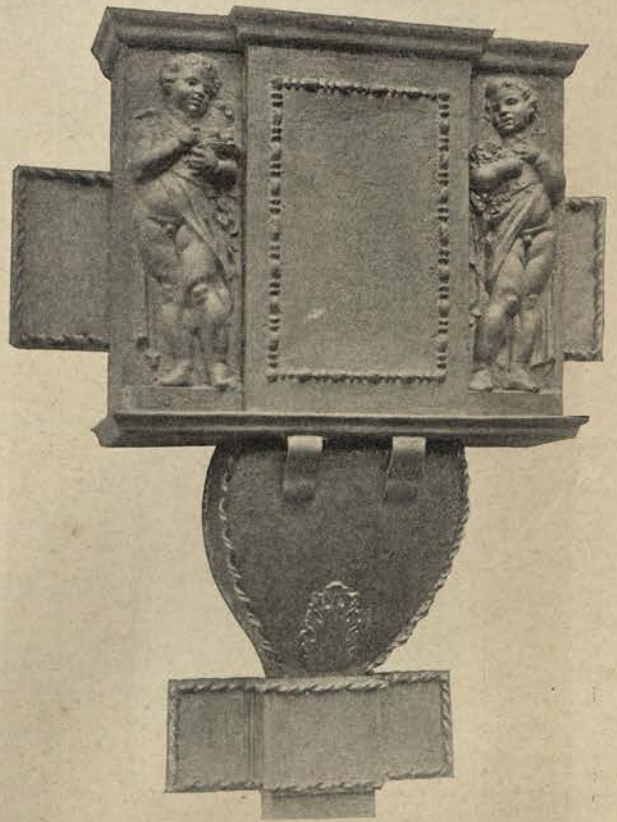


GAS PENDANT, DESIGNED
BY C. A. LL. ROBERTS,
EXECUTED BY THE
BIRMINGHAM GUILD OF
HANDICRAFT, LTD.

BRITISH METALWORK



SUNDIALS EXECUTED BY FRANCIS BARKER AND SON, LTD.



LEAD FIGURE AND RAIN-WATER HEAD, DESIGNED AND EXECUTED BY G. P. BANKART

BRITISH METALWORK, ENAMEL AND MOSAIC



ENAMEL AND BRONZE
PANEL, DESIGNED BY
J. E. REID, EXECUTED
BY G. H. CLARKSON



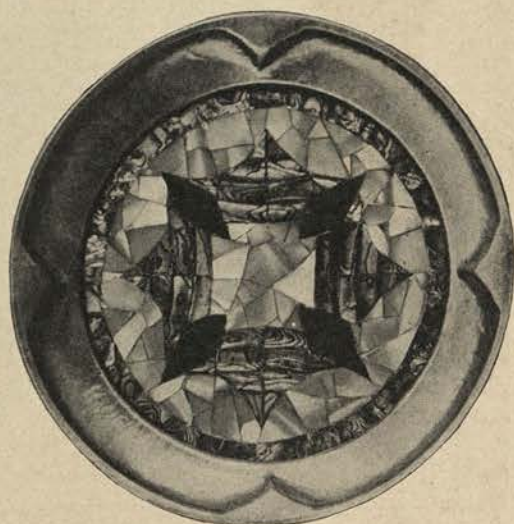
SALVER IN BLUE MOSAIC SET IN PEWTER,
DESIGNED AND EXECUTED BY J. BRANSON



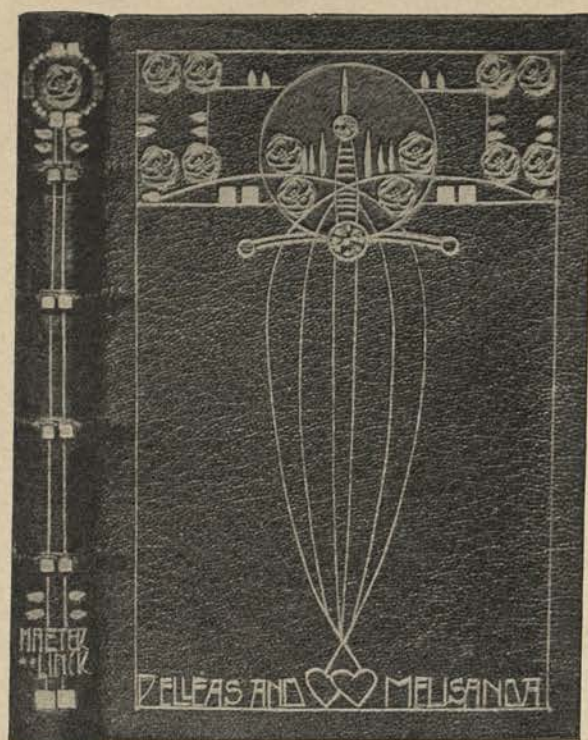
ENAMEL PANEL, DE-
SIGNED AND EXECUTED
BY ERNESTINE MILLS



TOBACCO BOX, DESIGNED BY A. G.
STUBBS, EXECUTED BY JESSON,
BIRKETT AND CO., LTD.



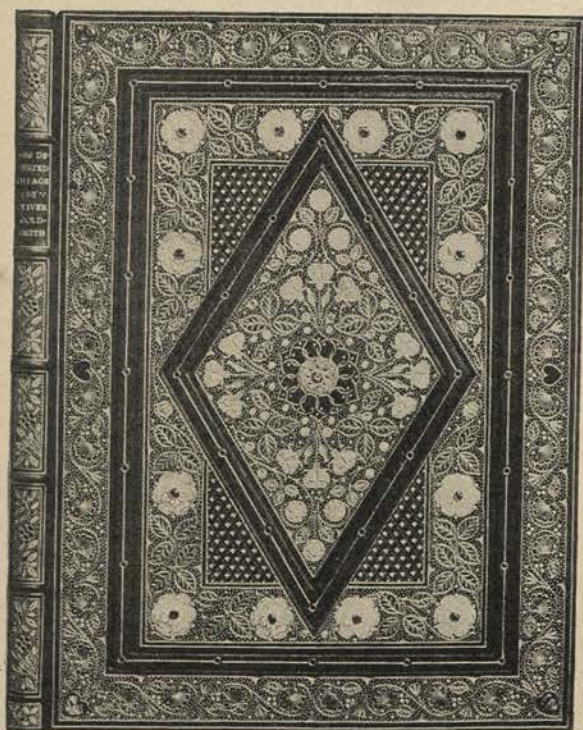
SALVER IN SHELL MOSAIC SET IN PLATED
COPPER, DESIGNED AND EXECUTED BY
J. BRANSON



BOOKBINDING IN BLACK MOROCCO
DESIGNED AND EXECUTED BY
HILDA M. BRODIE



BOOKBINDING IN RED LEVANT
DESIGNED AND EXECUTED BY
MARY E. ROBINSON



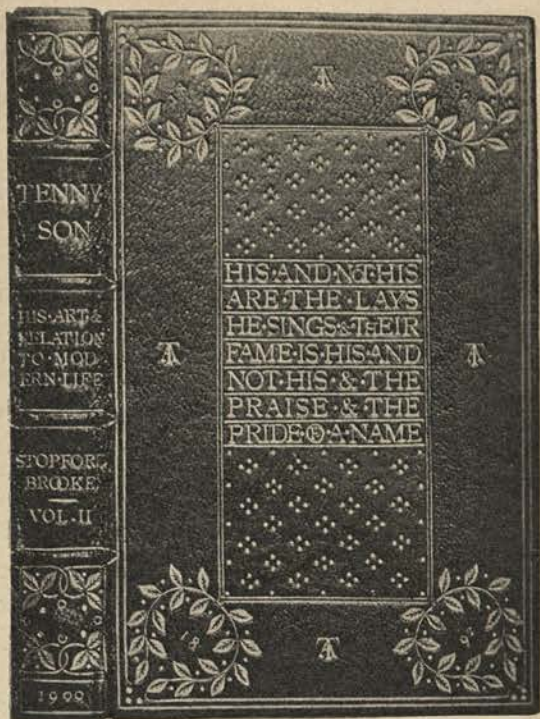
BOOKBINDINGS, DESIGNED AND
EXECUTED BY F. SANGORSKI
AND G. SUTCLIFFE



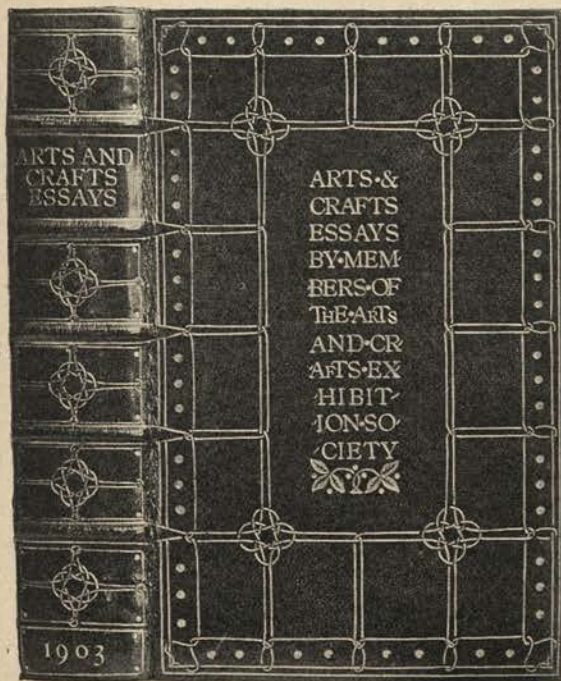
BRITISH BOOKBINDING



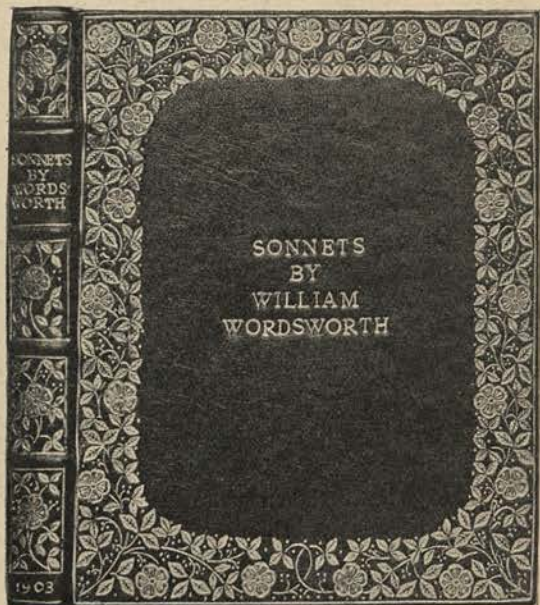
BOOKBINDING IN RED NIGER MOROCCO, DESIGNED AND EXECUTED BY FRANK G. GARRETT



BOOKBINDING IN LEVANT MOROCCO, DESIGNED AND EXECUTED BY FRANK G. GARRETT



BOOKBINDING IN RED NIGER MOROCCO, DESIGNED AND EXECUTED BY FRANK G. GARRETT



BOOKBINDING IN RED NIGER MOROCCO, DESIGNED AND EXECUTED BY MAUD B. S. BIRD



COFFER IN KARAI PINE, DESIGNED
AND CARVED BY JOSEPH ARMITAGE

DIVISION II.

GERMANY.

GERMAN ARCHITECTURE AND DECORATION. ("DER DEUTSCHE WERKBUND.")

BY L. DEUBNER.

AMID the din and clamour of the day and the clash of conflicting opinions the voice of the individual cannot make itself heard. Common interests, to have any chance of success, must be promoted by common action, and side by side with the various social federations, the organizations of workmen and "cartels" of employers, the middle-class associations and peasant unions, which in the political sphere seek to defend and advance their respective causes, there are numerous associations or unions of those belonging to a particular profession or calling which pursue the same object. From all such confederations the German Craft Union (Der Deutsche Werkbund) differs in one very essential point, for it does not safeguard the personal interests of its members but seeks to render service to the community at large in championing certain ideals.

"The object or purpose of the Union is the ennoblement of industrial labour in the co-operation of art, industry and handicraft, by means of education, propaganda and concerted action on relevant questions." In these few words the aim of the Union is set forth in its articles, and at the same time the ways by which it is sought to attain it, the history of the new movement in German industrial art or Kunstgewerbe having made it abundantly clear that the impetus of the movement was being seriously checked by the lack of concentrated effort in the struggle with the great mass of producers and manufacturers. The real stimulus to the formation of the Werkbund, however, is to be traced to the repeated denunciations and public attacks by which the "Fachverband zur Wahrung der wirtschaftlichen Interessen im Kunstgewerbe"—an association of traders for the safeguarding of their business interests in industrial art—endeavoured to silence the dauntless and energetic promoter of the modern tendencies, Regierungsrat Hermann Muthesius. Now though they proved unsuccessful in their efforts to stifle this eminent architect, who in his capacity of Adviser to the Department of Education in Prussia has done an immense amount for the reorganization of those educational institutions in Germany which are concerned with industrial art, and as one of the most important leaders in the new movement has earned the greatest praise, still these attacks demonstrated how necessary it was to call into existence an association which, when occasion demanded, should be able to express its conviction as an influential organization on the questions and conflicts arising from time to time.

At the present moment, after a career of two years, the members of the Werkbund number 731, of whom 360 are artists, 267 manufacturers or traders, and 95 experts (men in charge of museums and schools, or private individuals who wish to support the Union in its work). That is indeed a small number compared with the thousands in the opposite camp, who are either indifferent or hostile to the aims of the Werkbund; but the smallness of the number is explained by the fact that membership is restricted to those invited by the "Vorstand," or executive committee. As a result of this regulation only the best men have been selected, and these are the men who are now working for the ideas associated with the Union. They represent in their totality so remarkable a combination of artistic talent, skill in craftsmanship, and business shrewdness, of intelligence and high ideals, that one is justified in anticipating for it a fruitful and enduring influence on the art industry of Germany.

How urgent the need still is for improvement in the quality of industrial craftsmanship in Germany, may be seen by a glance at the goods displayed in the warehouses and shops, where the wholesale productions of the factories vaunt their bad taste. It is true that the so-called "Künstlerwerkstätten" or workshops carried on by artists, as well as the business establishments in close connection with them, which have now joined the "Werkbund," have already done much fruitful and exemplary work; and the fact that those well-to-do circles which show a desire to surround themselves with household appointments of artistic value are no longer obliged to look to importations from foreign countries, is in itself a distinct sign of progress, the importance of which is not to be underrated. People with refined taste generally prefer modern work, which far more fully answers to their requirements and the present-day needs than can ever be the case with the antique styles of work—and nowadays there is so much excellent work of German origin available for this yearly increasing class that the inflow of French and English art productions has shown a marked decline.

As a result of the new German movement for combining art with utility, this home market has been captured, and the efforts being made to secure for German productions, by virtue of their thorough workmanship, a good standing and demand in the markets of the world have been greatly aided by the want of taste which characterises present-day French production with its slavish imitation of 18th-century styles. That, anyhow, is a beginning, but, at the same time, it is only a beginning. The great mass of the articles nowadays produced in Germany, and to a not inconsiderable

GERMAN ARCHITECTURE AND DECORATION

extent destined for export, may be said still to suffer from the effects of that sterile period between 1830 and 1890, in which German industrial energy exhausted itself in the futile and purposeless resuscitation of every imaginable style handed down from past ages, and all feeling for the determination of form by the three factors of purpose, material, and implement was overwhelmed by the decorative idea—by the mania for ornamentation which conformed to the “styles.” The task, therefore, which confronts the Werkbund—and it is a task of prime significance—is to re-awaken in the multitudes of those engaged in manufactures a perception and understanding of the good qualities to be looked for in an industrial product—*i.e.* good material, technically perfect workmanship, practical form and harmony of colour.

The fact that, from the very outset, such an imposing number of great industrial undertakings should have co-operated with the Werkbund, was a most favourable augury for the success of these efforts inspired by German idealism. The operations of the Union are not, indeed, directed against wholesale production in itself, but against the degenerate influence of present-day methods of production on the quality and form of the products; not against the application of machinery, but against the supersession of handiwork by machines; not against the use of cheap materials, but against the imitation of a valuable material by a cheaper substitute. These bad influences, however, control the wholesale production of the day, since every manufacturer, eager to find a market for his goods, seeks to underbid other manufacturers by offering lower prices, and no one would venture to look for any speedy change in these conditions from the operations of the Werkbund. Even the firms who have joined the Werkbund are unable radically to change their system of manufacture forthwith, for they too are compelled, having regard to the millions invested in these undertakings, and to the thousands of employees who have to earn their living at them, to pay due attention to the market for their output; and among the mass of purchasers the faculty of discriminating between good and bad work is as yet but slightly developed. Still, they are prepared to make sacrifices, and from the good example set by these makers of furniture, carpets, hangings, linoleum, metal articles, porcelain, glass, illuminating apparatus, from their trustful and appreciative intercourse with artists, as well as from the business success which this co-operation promises, one is justified in anticipating that other manufacturers, who at present are still undecided and hesitating, may be induced to follow the same path.

There is one important condition which must be fulfilled before

success, on any considerable scale, can be achieved, and that is the cultivation of good taste among the great purchasing public. And then again, this is not much good, or perhaps impossible, unless the middleman, the merchant, or salesman are taught to understand what art means when applied to industry. It is a lamentable state of things, as well as a hindrance to the distribution of good productions, that customers of refined taste and that wider public upon whom the propagandist work of the past decade has not been wholly lost, should so rarely find among retailers any comprehension of the qualities they demand in this or that product of industrial labour. The retailer values only the saleableness of his wares, and does not appreciate their artistic or technical qualities. His knowledge is insufficient to enable him to discriminate what is technically excellent, though perhaps less pleasing to the eye, from the pretentious abominations which are thrown on the market by an unscrupulous wholesale industry, and the equally unscrupulous middleman passes on without stopping to think what enormous sums from the nation's wealth are in this way senselessly squandered. It is therefore a matter of rejoicing and hopefulness that the Deutscher Werkbund is here at one with the German Association for Mercantile Education (Deutscher Verband für das kaufmännische Unterrichtswesen). Arrangements have been made for lectures to be delivered in a large number of German cities—lectures which, reinforced by lantern slides, will, in the course of two or perhaps three evenings, discuss at length and with authority such pertinent questions as Taste and Fashion, the Home and its Equipment, Articles of Use and Articles *de luxe*, Clothing, Decoration; and it is not proposed to make these lectures disquisitions on art-history. Moreover, technical conditions and requirements will be discussed, the value of manual work and of the use of good material will be pointed out, and the different characteristics of machine work and the product of hand labour will be touched upon—in short, all those general questions will be dealt with which a good salesman ought to be well grounded in, so that he on his part may be able to enlighten the public touching the merits and defects of a particular article. At Bremen and Brunswick these lectures were successful in creating a lively interest in the movement, and judging by this experience an exceptionally fruitful result may be anticipated from these propagandist measures.

Of no less importance for the future development of industrial art is the training of the rising generation. The division of labour which is an inseparable concomitant of the wholesale system of production of the present day, and in pursuance of which men working as machines spend their whole time in producing one and

GERMAN ARCHITECTURE AND DECORATION

the same part of an article, which before it is completed has to pass through many hands, has exercised a very baneful influence on the possibilities of training the youthful worker. And in addition to that there is the inadequate instruction of apprentices by the smaller employers whose big lucrative orders now go to the factories, and who have to get along as best they can with smaller commissions and odd jobs from which an apprentice cannot learn very much. Nowadays the openings for apprentices with masters who are really fond of their work, and thoroughly understand it, and who besides have a sufficiency of orders to enable them to give their apprentices a good practical training, are very few indeed; and it is a significant fact that in Wurtemberg, State premiums have been granted to a number of master-craftsmen, who have given their apprentices a good training—a system which has already had good results, and will be further extended. There have not been wanting, on the part both of the State and of the local authorities, endeavours to promote the improvement of young workers by means of technical institutions, craft schools, and so forth, thus doing what industry itself has neglected to do; but all these experiments have remained mere patchwork, either because of the want of adequate preliminary training, or because qualified teachers have not been forthcoming in sufficient numbers, or because the industries themselves have been wanting which would allow the pupil to acquire still further facility through the example of good work. At any rate the schools have not accomplished all that was expected from them, and the dearth of competent workers, equipped with a trained æsthetic perception and qualified to turn out the class of work required by the Werkbund, is beginning to make itself felt. Then, again, it has been urged that it is not the function of a school to arrest the decline of an industry, and that, moreover, it is for industry itself to train its rising generation of workers. Here, too, a decisive and exemplary step has been taken by members of the Werkbund. The Deutsche Werkstätten für Handwerkskunst at Dresden and the Bernard Stadler Furniture Workshops (Werkstätten für Wohnungseinrichtung) at Paderborn have attached to their factories their own training shops, in which the apprentices belonging to the establishments may receive practice and instruction in all branches of their craft under the supervision and direction of an instructor especially appointed for the purpose. In conjunction with this practical work a comprehensive system of instruction is provided for in the works, the curriculum embracing not only the entire course of craftsmanship and knowledge of materials and implements, but also drawing, mercantile arithmetic, and other branches of knowledge necessary for the trained craftsman,

the instruction being always in close relation to the work of the establishment. That a practical and theoretical course of training such as this, forming part of the regular routine of a large establishment, makes amends for the defects of the system of technical training as hitherto carried on, and promises the best results, is obvious on the face of it. And since the industrial world has come to realise how much it stands to suffer by bad workmanship, it is to be hoped that the great industrial undertakings belonging to the Werkbund will follow the example of the two establishments just named, and by setting up similar means for training the rising generation of craftsmen, give practical proof of their interest in the solution of this weighty problem. On the occasion of the second annual meeting of the Werkbund at Frankfort last year these questions were discussed in very thorough fashion, and it was decided to collect all available material bearing on the experiences and results of industrial training institutions in Germany, Austria and Switzerland, and, having gained therefrom knowledge as to the present conditions and possibilities of further development, to approach the Governments of the Federated States of Germany with practical proposals for the future regulation of technical education. The Government representatives who were present were able to promise co-operation and facilities in the pursuit of these investigations over the widest possible range ; for it seems to be generally admitted that the applied-art schools, established after English models, have failed to fulfil the hopes which were at one time entertained of them, and that, with their present organization, they cannot hope to do so.

Of no less importance for the invigoration of the industrial conditions is the education of the consumer, and it is in this respect that the various art periodicals have exerted a considerable influence, such influence having been limited to an invariably small cultured class among a population of sixty millions ; the great mass of the people is out of reach of any such agency. Germany, however, is a manufacturing country, in which the ready-made product controls the market ; and even in the clothing trade the making of garments to order or according to individual wishes plays but a subordinate part in the total. The manufacture of ready-made goods, however, adjusts itself to the demand, and no maker, who has reason to expect a call for good and expensive wares, would occupy himself with the production of cheap stuff when it was no longer asked for and purchased. The ideal state of affairs is no doubt a Utopian one which will never be realised ; but a close approximation to it is within the range of possibility, provided that those who possess means can be brought to see that "cheapness" is by no means the

GERMAN ARCHITECTURE AND DECORATION

same thing as "good value," and can be educated to prefer really good solid things. To accomplish these ends is the object of a museum founded by Carl Ernst Osthaus, and subsidized by the Werkbund—the German Museum for Art in Commerce and Industry, for which a building is being erected at Hagen—in Westphalia. It is intended that this museum shall bring together a collection of all the best work that is being done in the shape of posters, business stationery, metal-work, textiles, glass, ceramic wares, linoleum, furniture, and small utensils of every kind, and shall put them on view year by year in a series of migratory exhibitions in the largest cities. Here it is not so much a question of art as of public taste; but in this respect the proposed exhibitions of the new museum, the upkeep of which is to be defrayed by private contributions, will achieve a fruitful and far-reaching propaganda.

After this general account of the aims of the Werkbund and the work it has already accomplished, it is scarcely necessary to discuss in detail the illustrations which follow these remarks. All the things illustrated were designed and carried out by members of the Union, and if they represent only a small and, in some sense, casual selection from the totality of what has been done during the past year, they still suffice to demonstrate what forces are here actively at work.

There is nothing surprising in the fact that among the artists who compose the Werkbund the architects occupy the first place in point of numbers. The big increase in the population which every year witnesses, has, in Germany, led to a vigorous activity in building, and as the principles of rational building, at first championed only by painters and artist-craftsmen, have found many adherents among the organized guilds of architects, a complete change has been brought about in the last few years in domestic architecture—more particularly in country-house architecture, and the new quarters of our villa-towns and suburbs have acquired a totally different aspect. Progress has gone on with gigantic strides in South Germany, and some idea of the manifold variety of the houses, denuded of all superficial and useless decoration, may be gained from the illustrations we give here. None of these buildings embody any specific type of design, but they show an endeavour to place usefulness in the foreground, to build on rational lines with full regard to the particular exigencies and conditions, and according to a properly co-ordinated plan. On this point let one note the Freudenberg and v. Velsen houses by Dr. Hermann Muthesius (pp. 181-3), among the best examples of recent country-house architecture in Germany, and let one compare them with the house at Wachwitz, near Dresden,

by Prof. Wilhelm Kreis (p. 183)—a house of a more representative character, recalling the princely “hunting castles” of the 18th century. A quite different character, again, is seen in Dr. Hauptmann’s house at Reichenau (p. 186), also designed for a household of considerable magnitude—a house which, in its unassuming elevation, its semi-circular balcony over the entrance, and other features, reminds one of the noblemen’s seats in the Mark Brandenburg of a century ago. A country house which, while being in no way a reproduction, yet follows in spirit the small Bavarian Landschlösser, or country castles, is that which Prof. Heinrich Metzendorf has designed for Countess de Liedekerke at Wörishofen (p. 180)—a house with large terraces and a belvedere of peculiar construction surmounting the semi-circular turret. His brother, Georg Metzendorf, in the Haus Winter at Michelstadt (p. 177) follows the traditional Hessian style of building, with the shingle-roofed attic projecting beyond the ground story of stone. Very homely and agreeable features here are the two large slightly rounded bays, and the spacious loggia in the upper story, while the entrance with its simple porch makes a pleasing and welcome impression. The practice of protecting the walls of a house against the vagaries of the weather by some durable covering has been resumed by Messrs. Beutinger and Steiner, who select for this purpose the red tiles with which many an old house in the Neckar valley is faced. What a fine effect can be thus obtained is shown by the country house they built for Herrn Pohl at Heilbronn (p. 169). A charming little house is that at Gehlberg, in the Thuringian Forest, designed by Prof. Heinrich Tscharmann (p. 190), who has made a plentiful use of timber, of which the neighbourhood has an abundant supply; and this juxtaposition shows how the re-development of a style of rural architecture is influenced not only by the forms indigenous to the district, but also by the material which the district provides, and to which its old houses owe not a little of their distinctly local character and natural beauty as an element in the surrounding landscape. There has also been a revival and re-development of brick building, which had long been discarded as an inferior material for country houses, and had even come to be looked upon as out-of-date in such common-place schemes as post-offices and railway stations. But how effectively it can be made to look in a well articulated and neatly constructed building is manifest from such a house as that which Regierungs-Baumeister Mebes has built at Zehlendorf (p. 176), in which all the component elements are admirably correlated one with the other, and each with the whole—the gables with the roof, the roof with the main structure, the

GERMAN ARCHITECTURE AND DECORATION

windows with the walls, etc., and it is in such correlation that the quintessence of all good architecture is to be found.

All the houses just referred to, and likewise those designed by E. von Seidl (p. 188), Eeg and Runge (p. 171), Bonatz (p. 170) and Kolbe (p. 175), are country houses or urban villas; but in Albert Gessner we have an architect who has devoted his attention more particularly to the tenement-houses of large towns. He has designed a series of such houses at Charlottenburg (a suburb of Berlin), which have opened the eyes of others than architects to the neglect into which this class of architecture has fallen, and to the constructive possibilities which it offers to a capable man. One of his earliest houses was illustrated in the "Year Book" for 1908 (G 5), and the illustrations now given on pages 173 and 174 show how greatly his powers have matured in the meantime. They represent a group of three tenement-houses, in the planning of which the problem presented by a corner site has been solved in masterly fashion, provision being made for a shop on the ground level, and above it a small garden with a pergola and little pavilion, and light and air being assured to the adjacent apartments on the upper floors. To the bold lineaments of this massive structure a picturesque note is added in the projecting bays, the loggias and balconies, the diverse shapes and arrangement of the windows, the colour treatment of the walls and window-shutters, and this picturesqueness tells all the more agreeably because of the monotony and tasteless ornamentation of most terrace-houses in great cities.

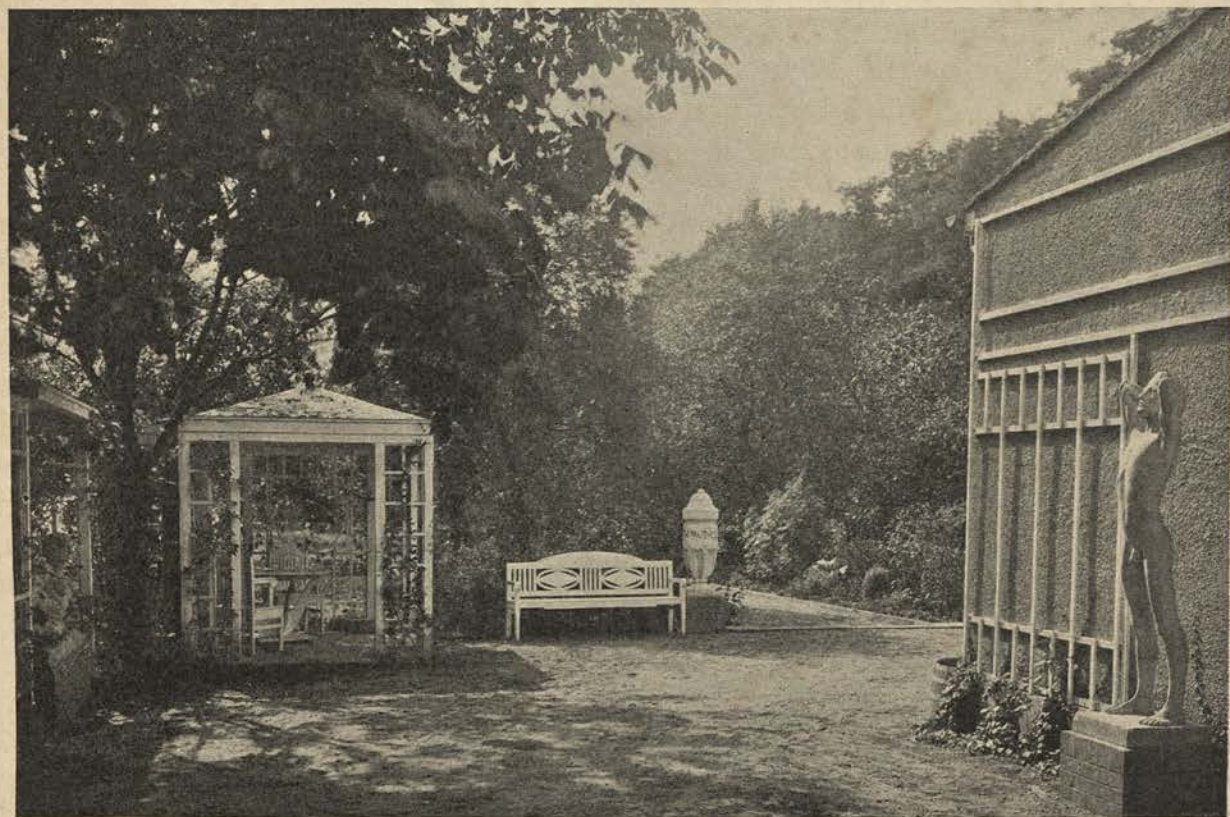
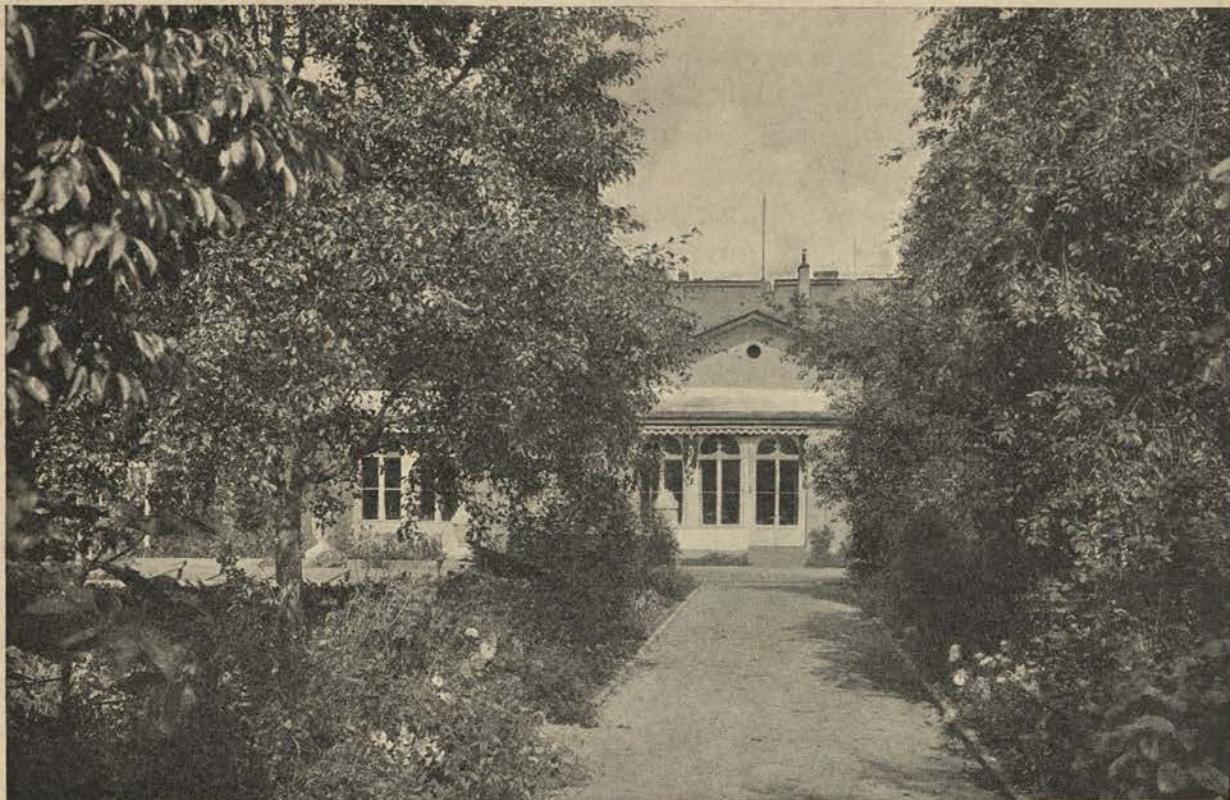
Along with the architect members of the Werkbund mention must be made of the artist workshops—Künstler-Werkstätten—belonging to it, and among these the first place is due to the Vereinigte Werkstätten für Kunst im Handwerk Actien-Gesellschaft. What this organization has accomplished during the fifteen years of its existence, in spite of every obstacle, including a deficit which it had to face for many years, will merit a page of commendation in the history of Germany's progress during the 19th century. From the beginning its primary aim has been to send out work of good quality, and though at first many were deterred from patronising its productions by the relatively high prices, a growing appreciation of good workmanship and material has resulted in an increasing preference for these productions in the best circles of society. Its most distinguished artist-collaborator is Bruno Paul, Director of the Kunstgewerbeschule at Berlin, who was responsible for the cabins-de-luxe fitted up by the company on the new fast steamers of the North-German Lloyd, and who has designed the model furniture now being made in large quantities in the Berlin workshops of the Vereinigte Werkstätten.

While the model furniture of the Vereinigte Werkstätten has only in the last few years found its way into the dwellings of the middle-classes, the Deutsche Werkstätten für Handwerkskunst at Dresden and Munich, a limited liability company which originated in a small cabinet-making concern, but now employs several hundred workers, has from the outset catered especially for people of modest means. These workshops, which have as artist collaborators Richard Riemerschmid, Adelbert Niemeyer and Karl Bertsch A.O.M., have rapidly acquired prominence, and have established branches in Berlin, Hamburg and Hanover. The needs of those who prefer the traditional style of household equipment, and yet desire the altered conditions of the present day to be taken into account, are more closely studied by a limited liability company established at Saaleck, in Thuringia, under the leadership of Prof. Paul Schultze-Naumburg—the Saalecker Werkstätten—which does not restrict itself to furnishing rooms, but undertakes the building and complete fitting up of houses and the laying out of gardens. Mention must also be made of the Bernard Stadler workshops at Paderborn-Werkstätten für Wohnungseinrichtung—whose artistic yet practical work has made good headway in the Rhine Province and Westphalia.

The fact that such large undertakings as Peter Bruckmann & Sons' silver-goods factory in Heilbronn, the Vereinigte Smyrna-Teppich-Fabriken in Berlin, and the Linoleum-Fabrik "Anker-Marke" in Delmenhorst, to name but a few, should have associated themselves with the Deutsche Werkbund, is bound to exercise a good effect on other manufacturers; while fruitful co-operation of artists and employers is met with in all the other branches of industrial production.

Thus there are at work in the Werkbund forces of the most diverse kinds, but since the architects place the construction and equipment of their houses in the hands of members of the Bund in preference to others, and artist-designers entrust the execution of their designs to the manufacturing members, whose technical skill is a guarantee for thorough workmanship, and these again in giving out their commissions prefer the artist members of the Union, there arises a constant co-operation and along with it mutual instruction and accommodation founded upon mutual trust. That is, perhaps, the most fertile germ which this unification of forces conceals, and which in the course of years will develop into a mighty tree, bearing a crop of mature and precious fruits.

L. DEUBNER.

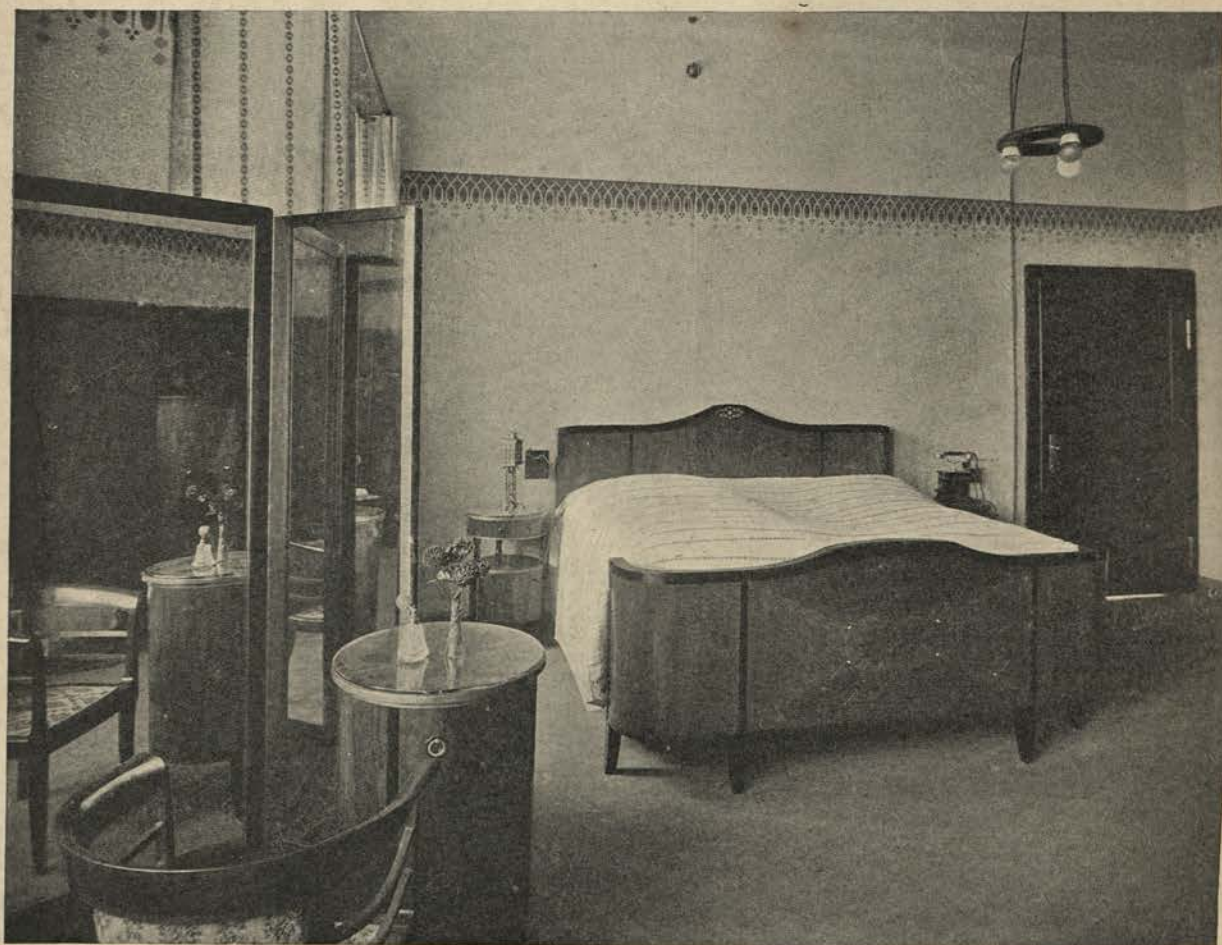


HOUSE AND GARDEN AT NEU-BABELSBERG
PROF. PETER BEHRENS, ARCHITECT



HOUSE AT HEILBRONN

BEUTINGER AND STEINER, B.D.A., ARCHITECTS

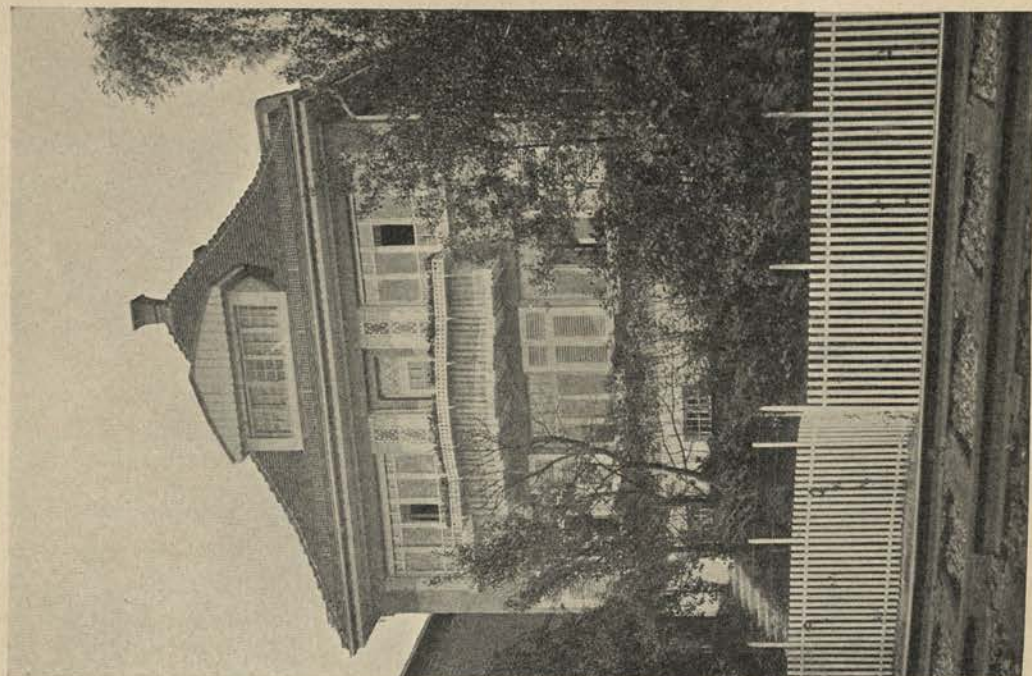
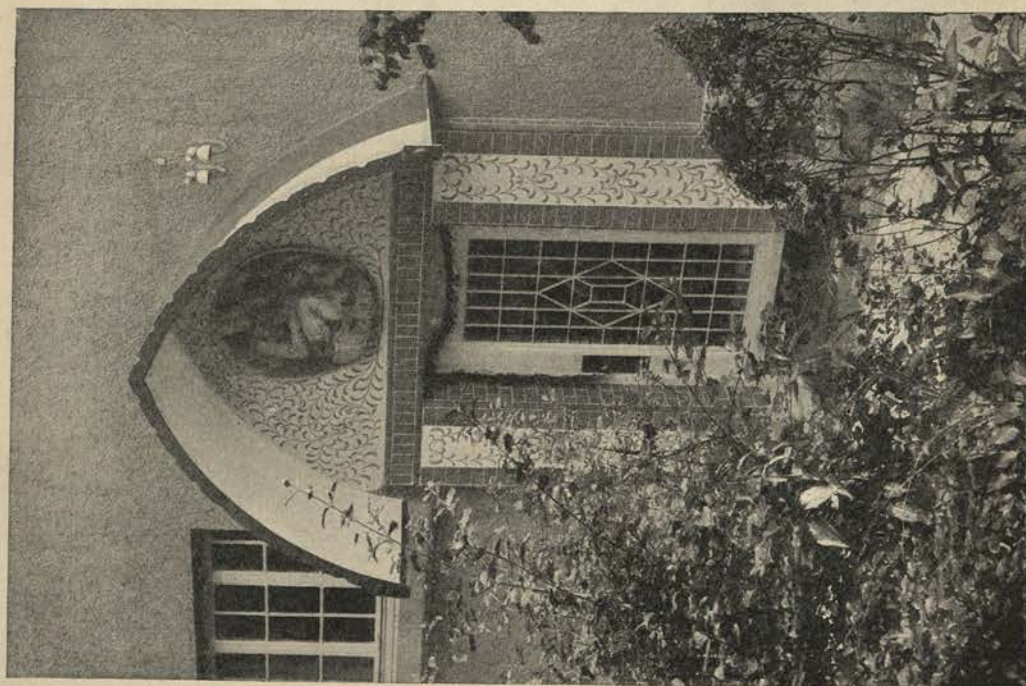


BEDROOM

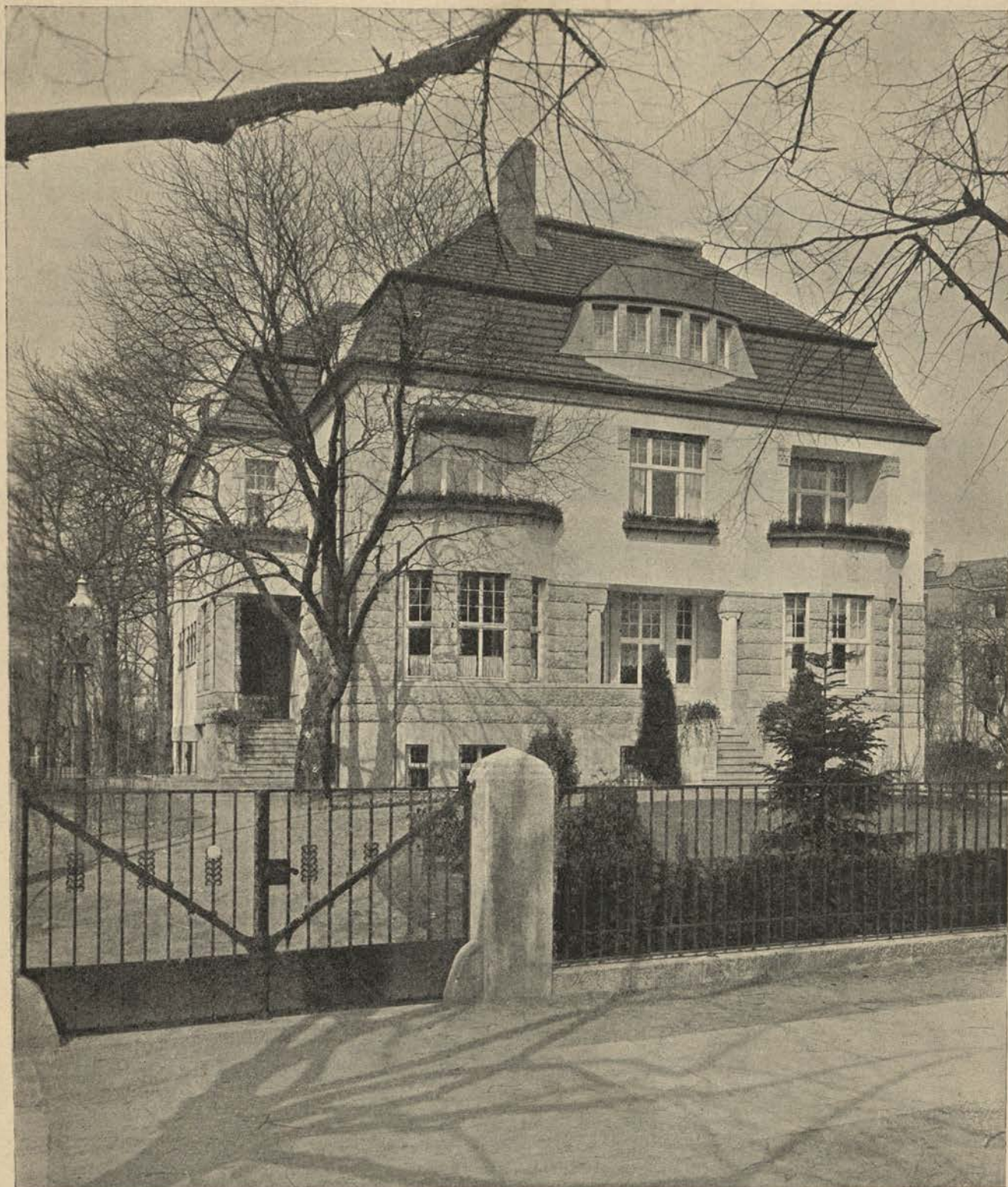
DESIGNED BY MAX HEIDRICH
EXECUTED BY BERNARD STADLER



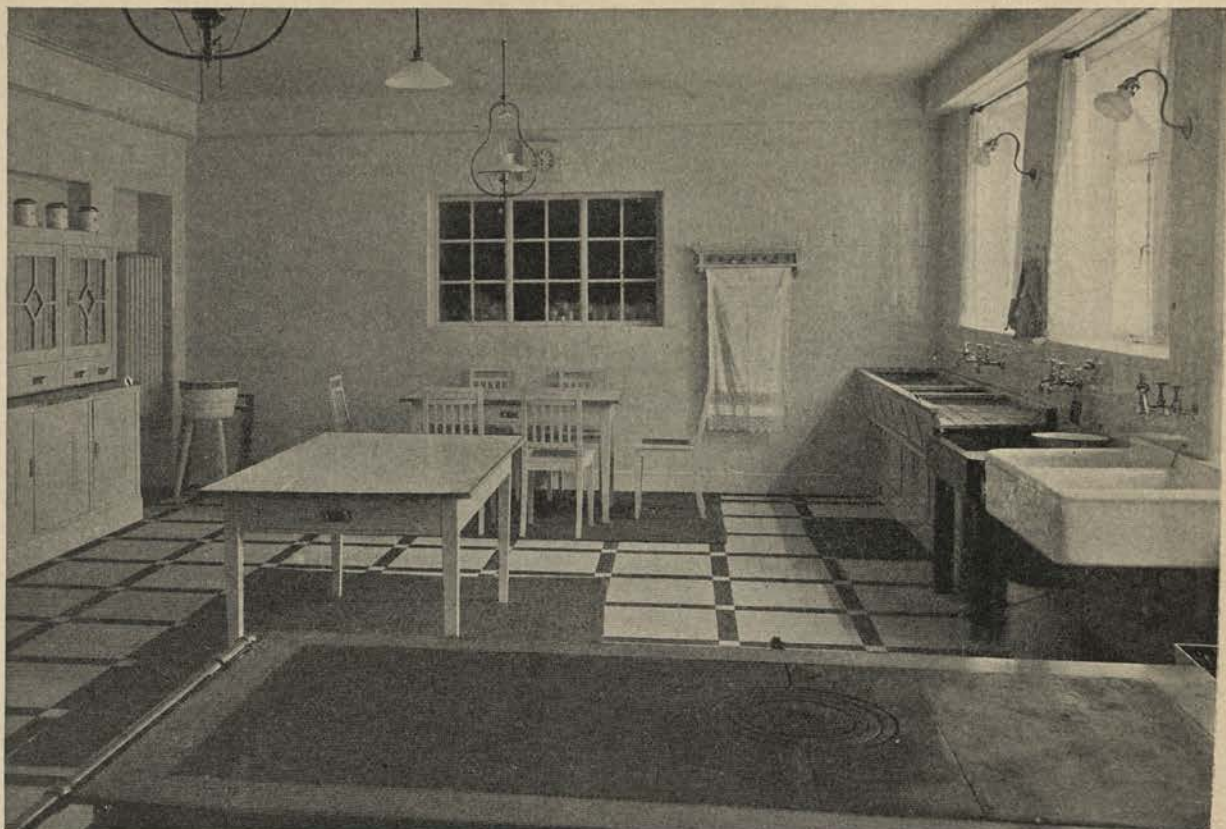
HOUSE AT HEILBRONN, BEUTINGER
AND STEINER, B.D.A., ARCHITECTS



ENTRANCE AND GARDEN VIEW OF THE
ARCHITECT'S HOUSE AT STUTTGART
PROF. PAUL BONATZ, ARCHITECT

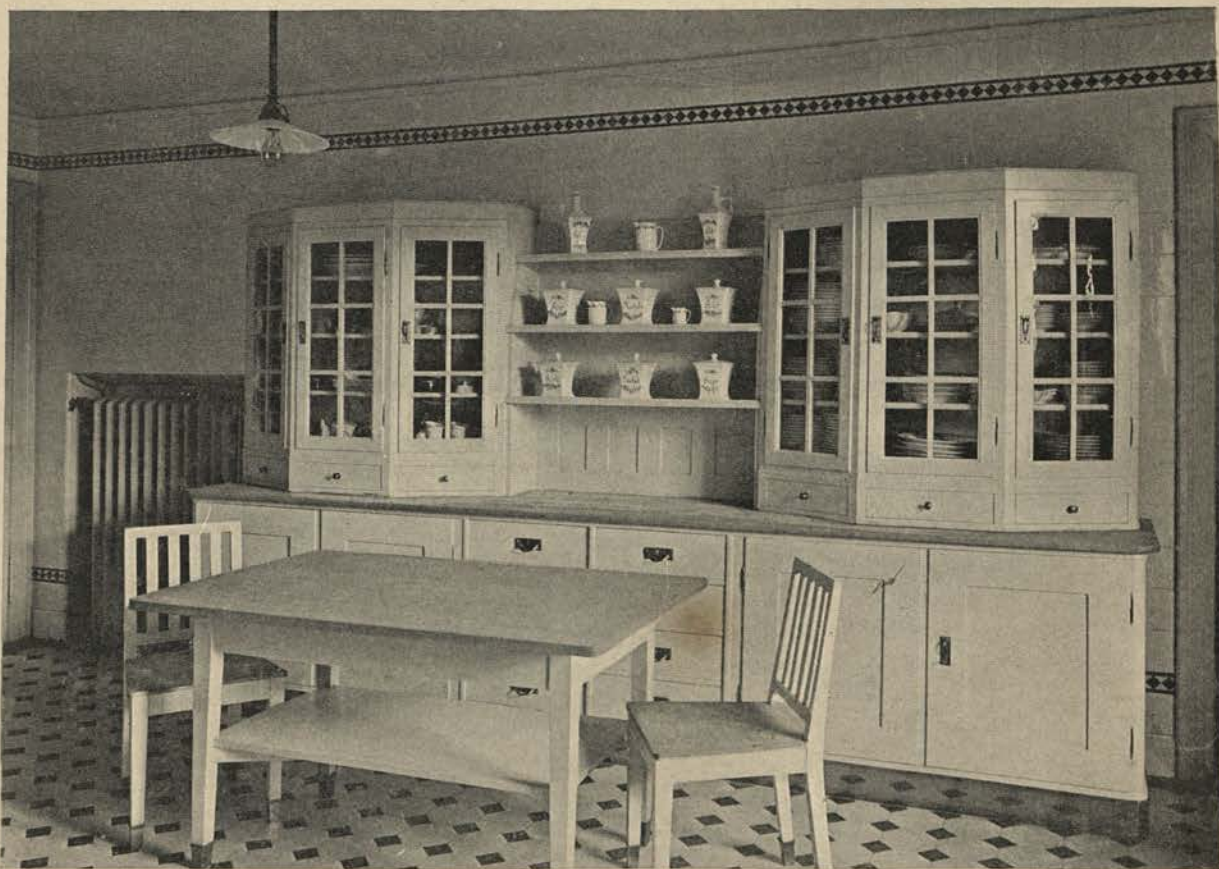


HOUSE AT BREMEN, CARL EEG, B.D.A.,
AND ED. RUNGE, ARCHITECTS



KITCHEN AT BREMEN

CARL EEG AND ED. RUNGE, ARCHITECTS

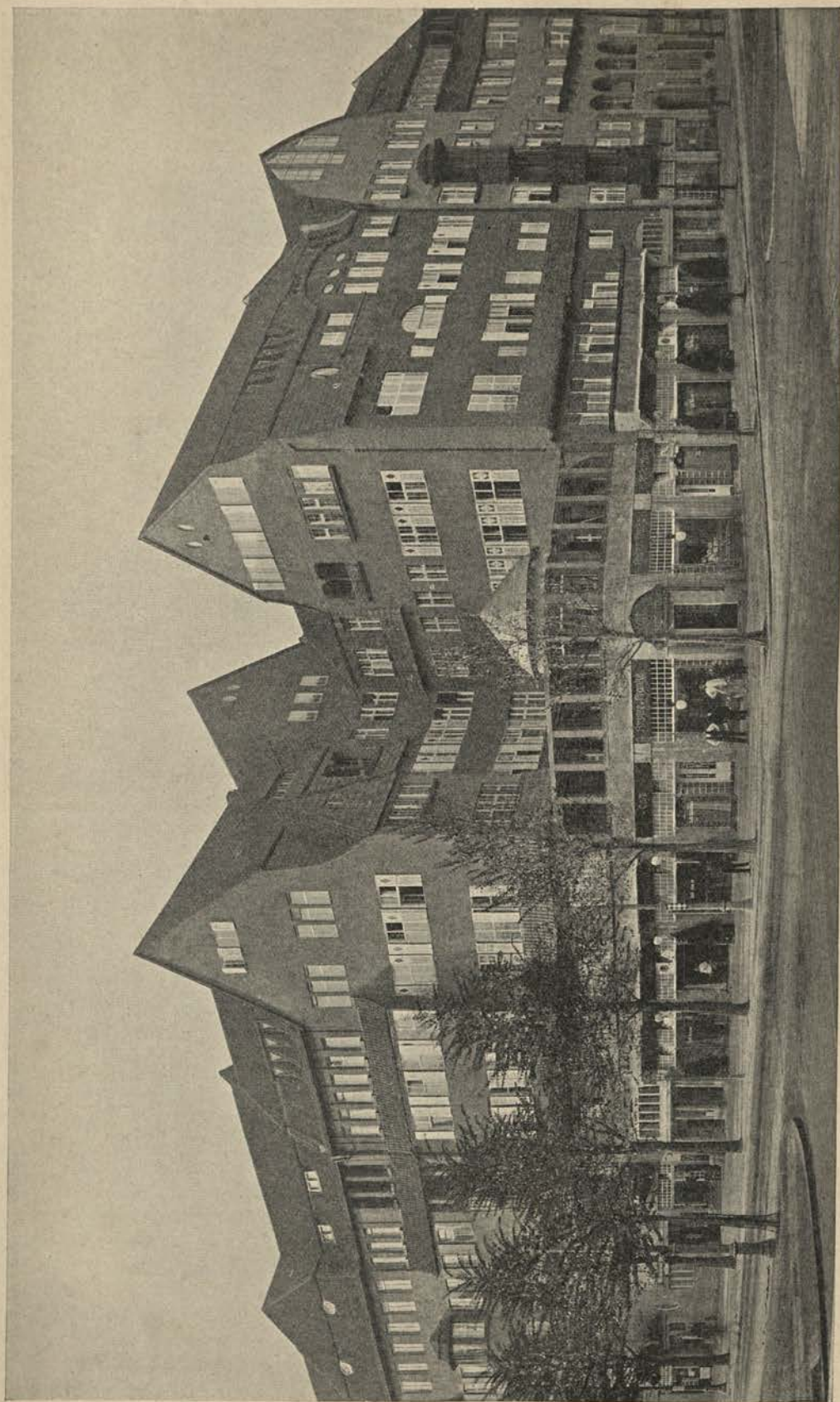


KITCHEN FURNITURE

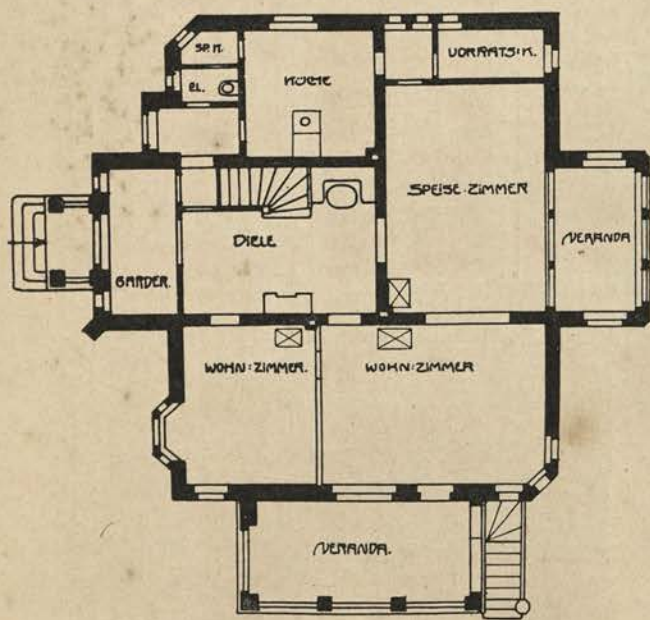
DESIGNED BY CARL EEG AND ED. RUNGE, ARCHITECTS
EXECUTED BY F. H. SCHÄFER AND CO.



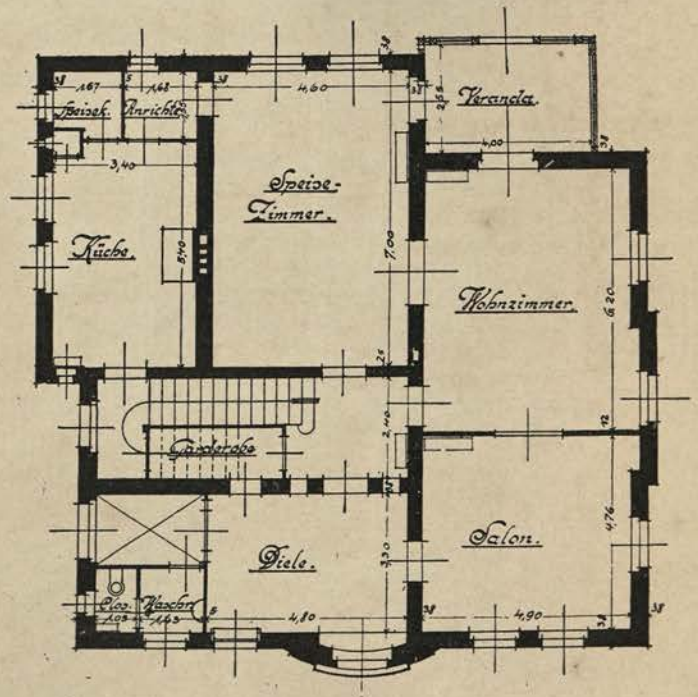
ENTRANCE AND LOGGIA OF RESIDENTIAL
FLATS AT CHARLOTTENBURG. ALBERT
GESSNER, ARCHITECT



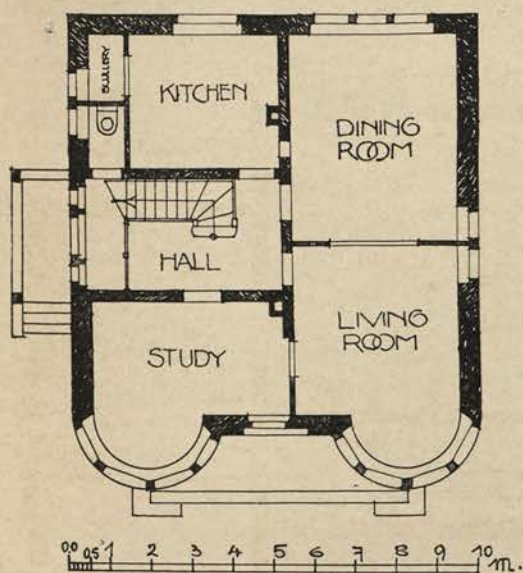
GROUP OF RESIDENTIAL FLATS
AND SHOPS AT CHARLOTTENBURG
ALBERT GESSNER, ARCHITECT



HOUSE AT LOSCHWITZ, RUDOLF
KOLBE, B.D.A., ARCHITECT



HOUSE AT ZEHLENDORF
PAUL MEBES, ARCHITECT



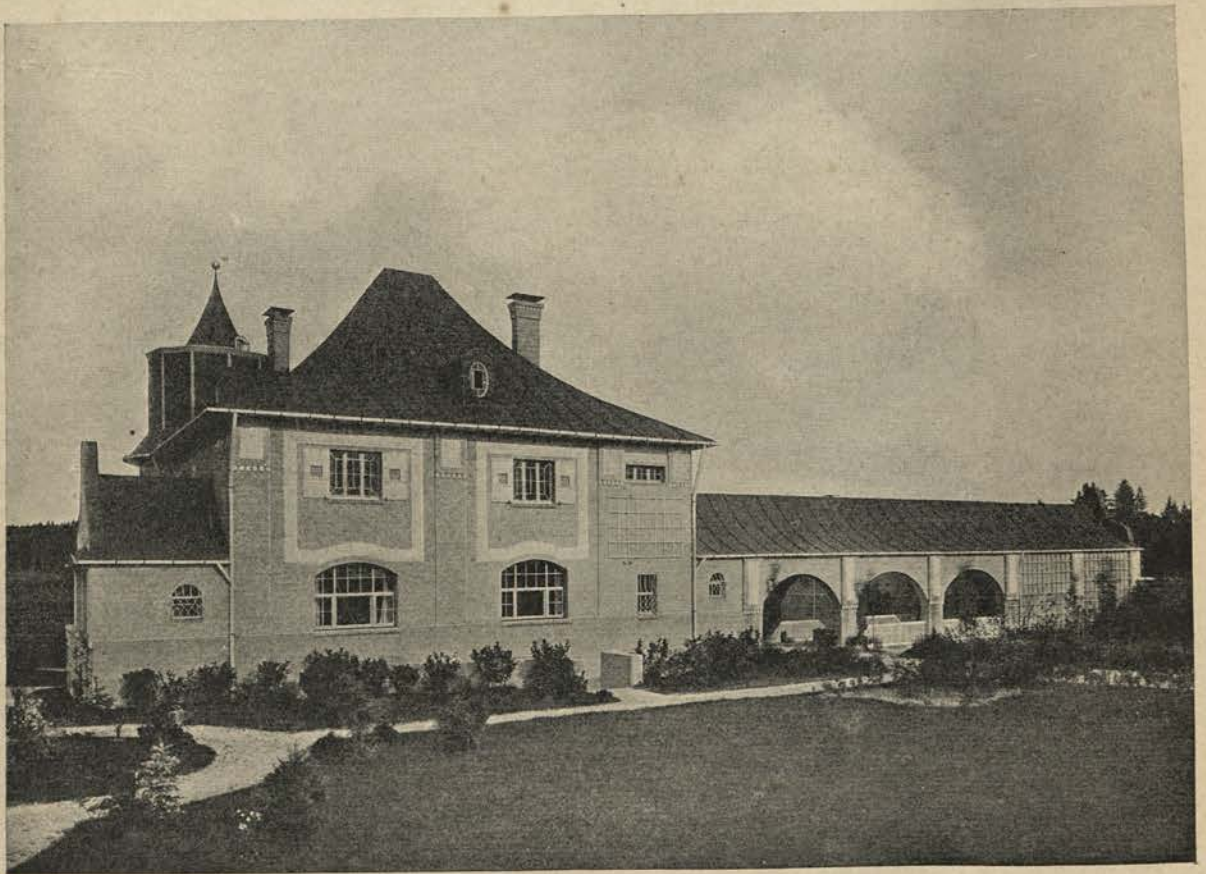
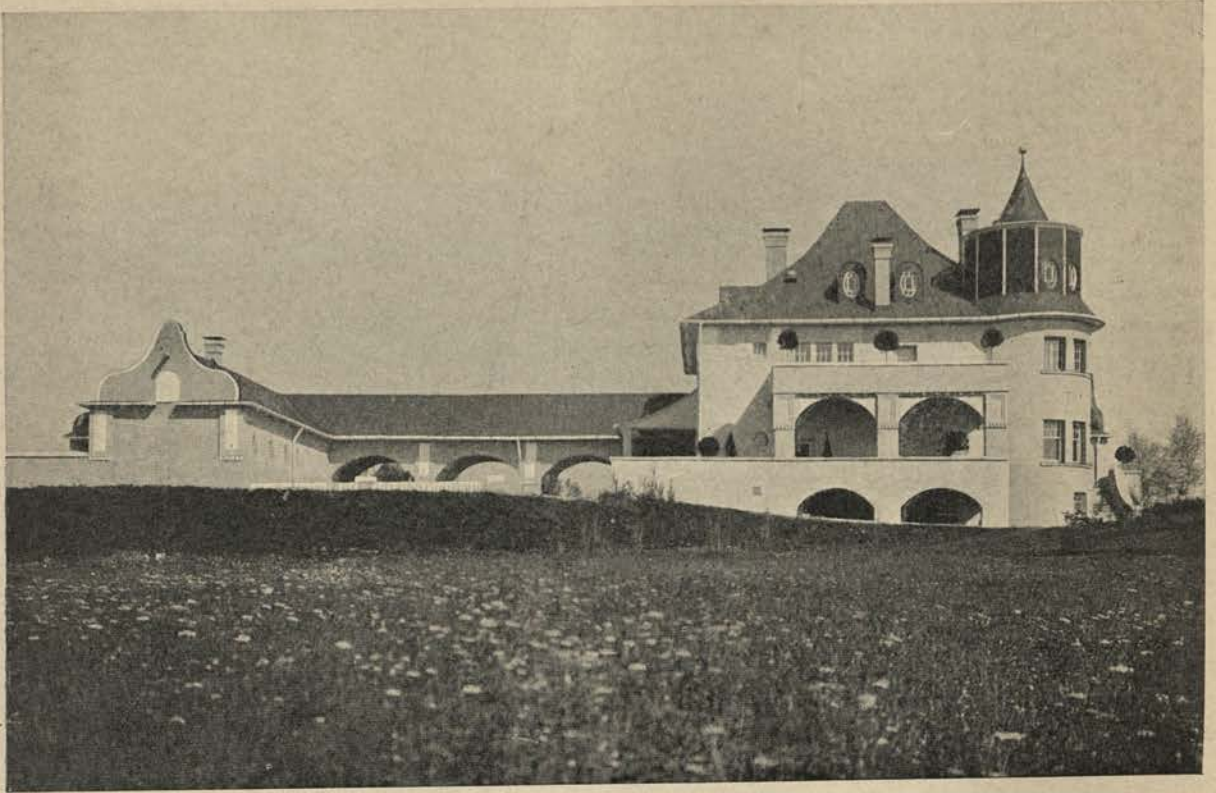
COTTAGE AT MICHELSTADT, GEORG
METZENDORF, B.D.A., ARCHITECT



ARTISAN'S HOUSE AND LIVING-ROOM AT WORMS,
GEORG METZENDORF, B.D.A., ARCHITECT



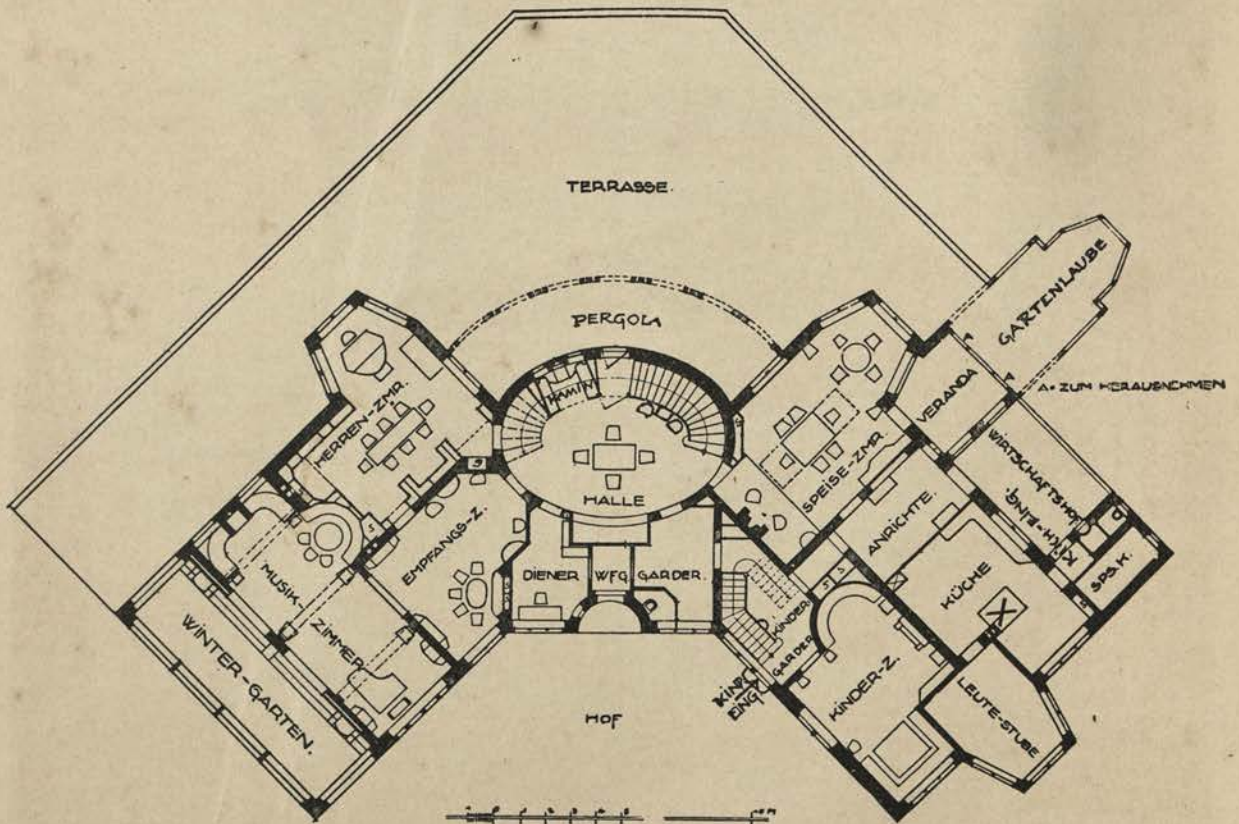
HOUSE AT DARMSTADT,
PROFESSOR HEINRICH
METZENDORF, ARCHITECT



HOUSE AT WÖRISHOFEN, PROFESSOR
HEINRICH METZENDORF, ARCHITECT



HOUSE AT ZEHLENDORF-WEST, DR.
HERMANN MUTHESIUS, ARCHITECT



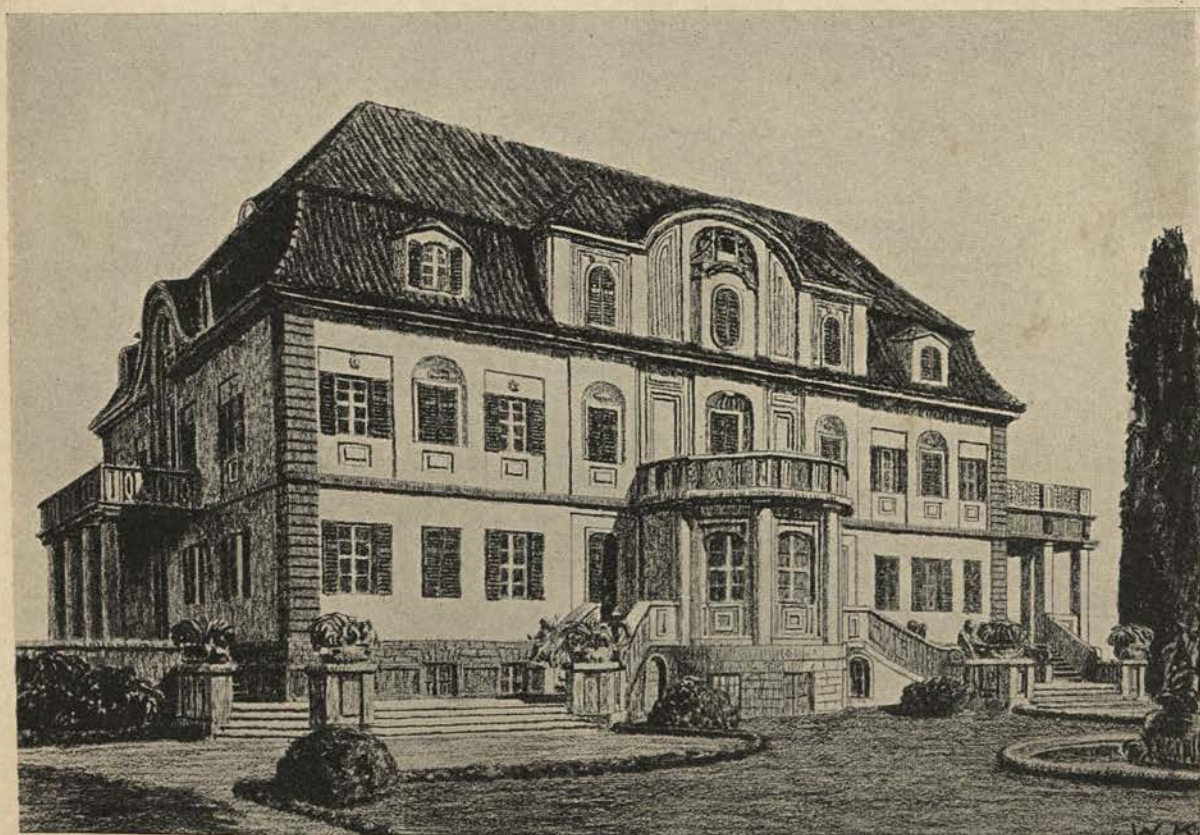
HOUSE AT NIKOLAS-SEE, DR.
HERMANN MUTHESIUS, ARCHITECT

GERMAN ARCHITECTURE AND DECORATION



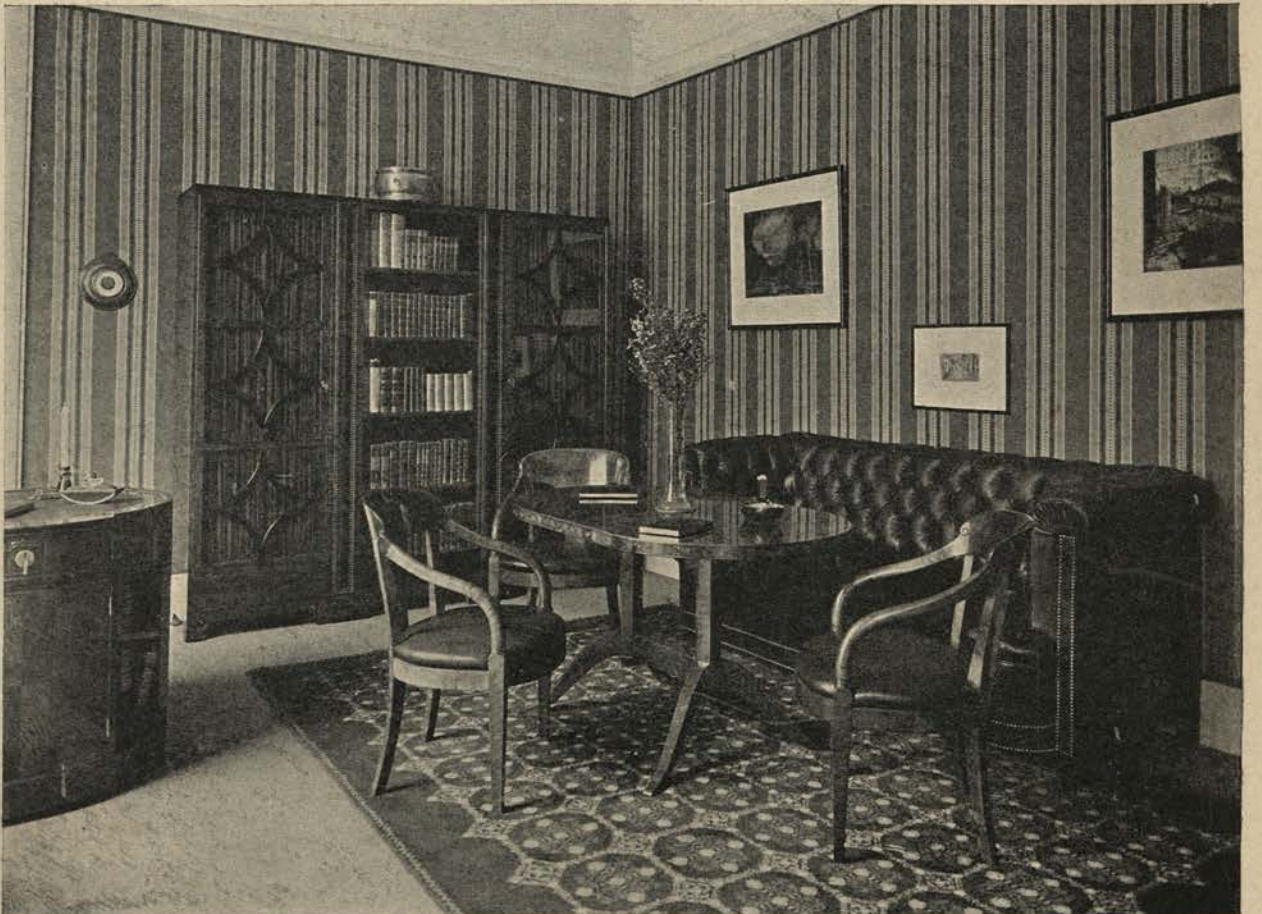
HOUSE AT NIKOLAS-SEE

DR. HERMANN MUTHESIUS, ARCHITECT



HOUSE AT WACHWITZ, NEAR DRESDEN

PROF. WILHELM KREIS, ARCHITECT



COTTAGE LIVING-ROOM AND
STUDY IN BIRCH WOOD

DESIGNED BY PROF. BRUNO PAUL, EXECUTED BY THE VEREINIGTE
WERKSTÄTTEN FÜR KUNST IM HANDWERK, MUNICH

GERMAN ARCHITECTURE AND DECORATION

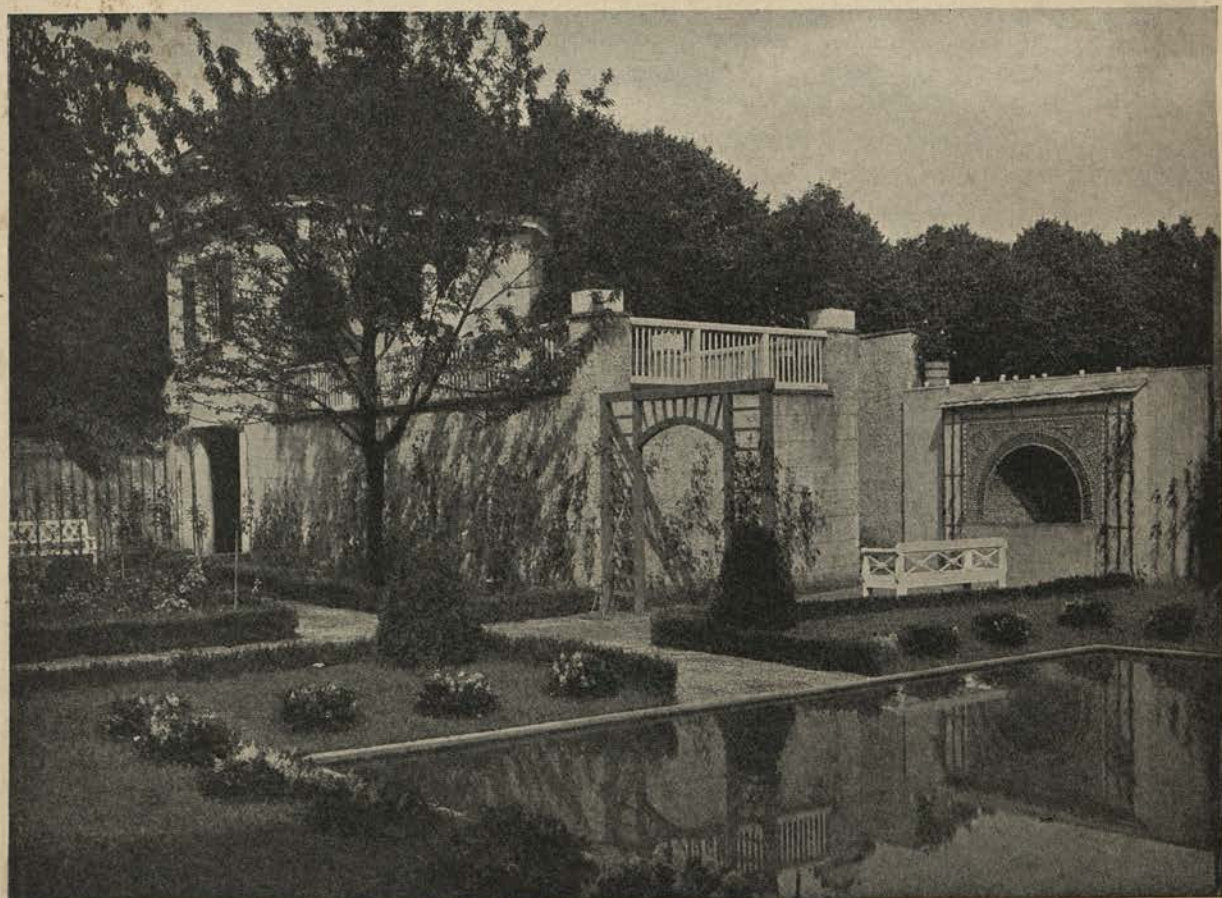


BEDROOM, DESIGNED BY PROF. BRUNO PAUL
EXECUTED BY THE VEREINIGTE WERKSTÄTTEN
FÜR KUNST IM HANDWERK, MUNICH

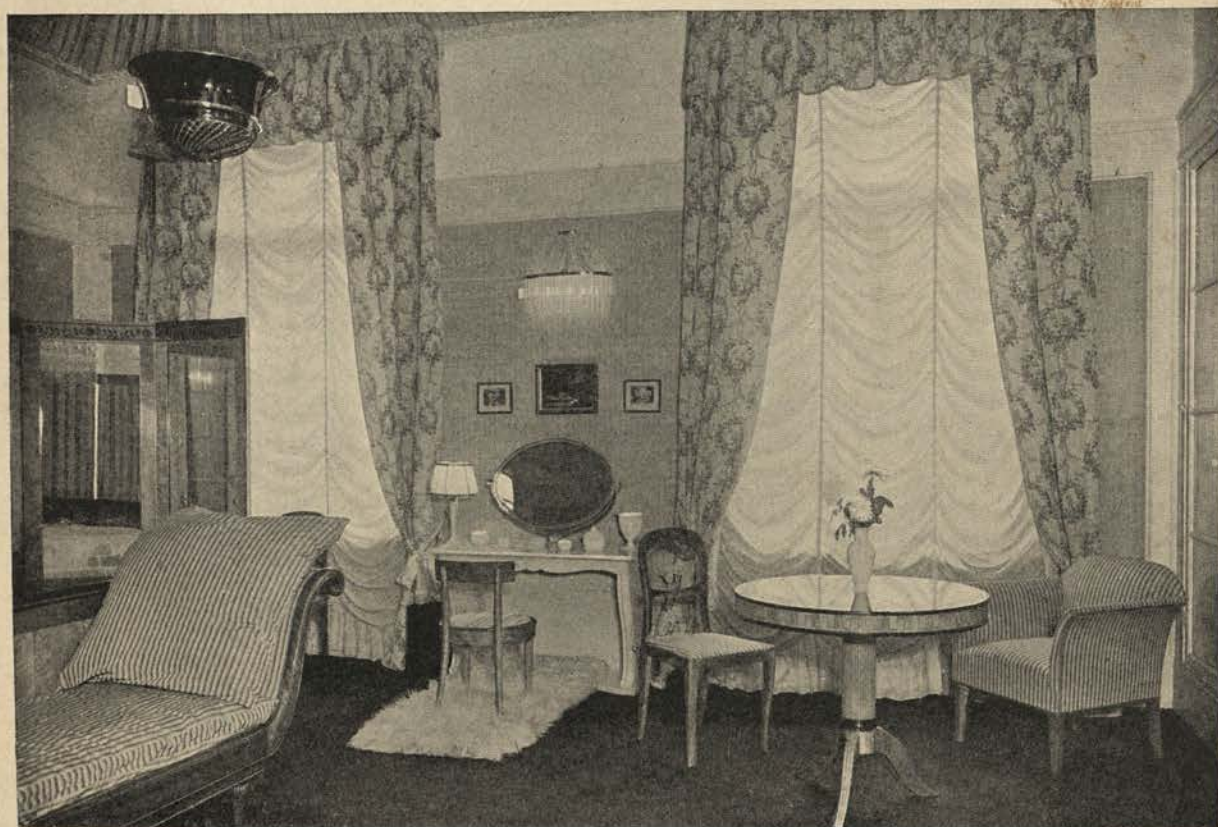


BOUDOIR WITH FURNITURE
IN MAPLE WOOD

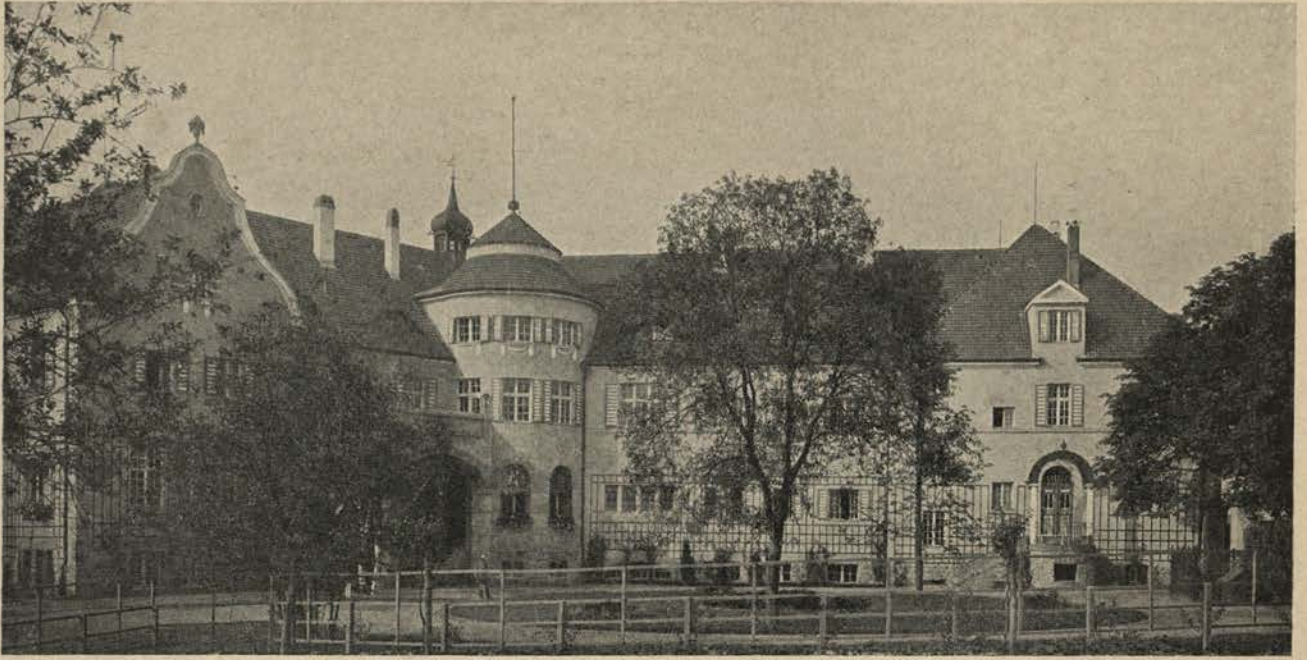
DESIGNED BY PROF. RICHARD RIEMERSCHMID
EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST



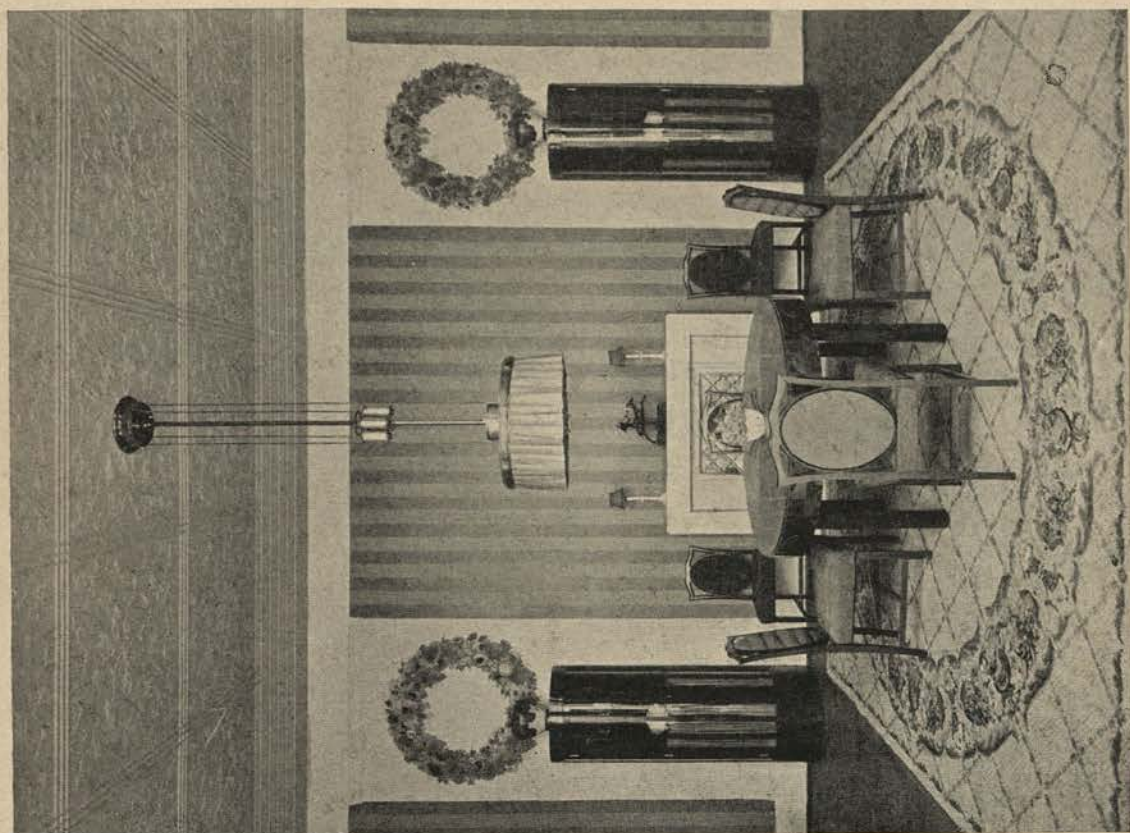
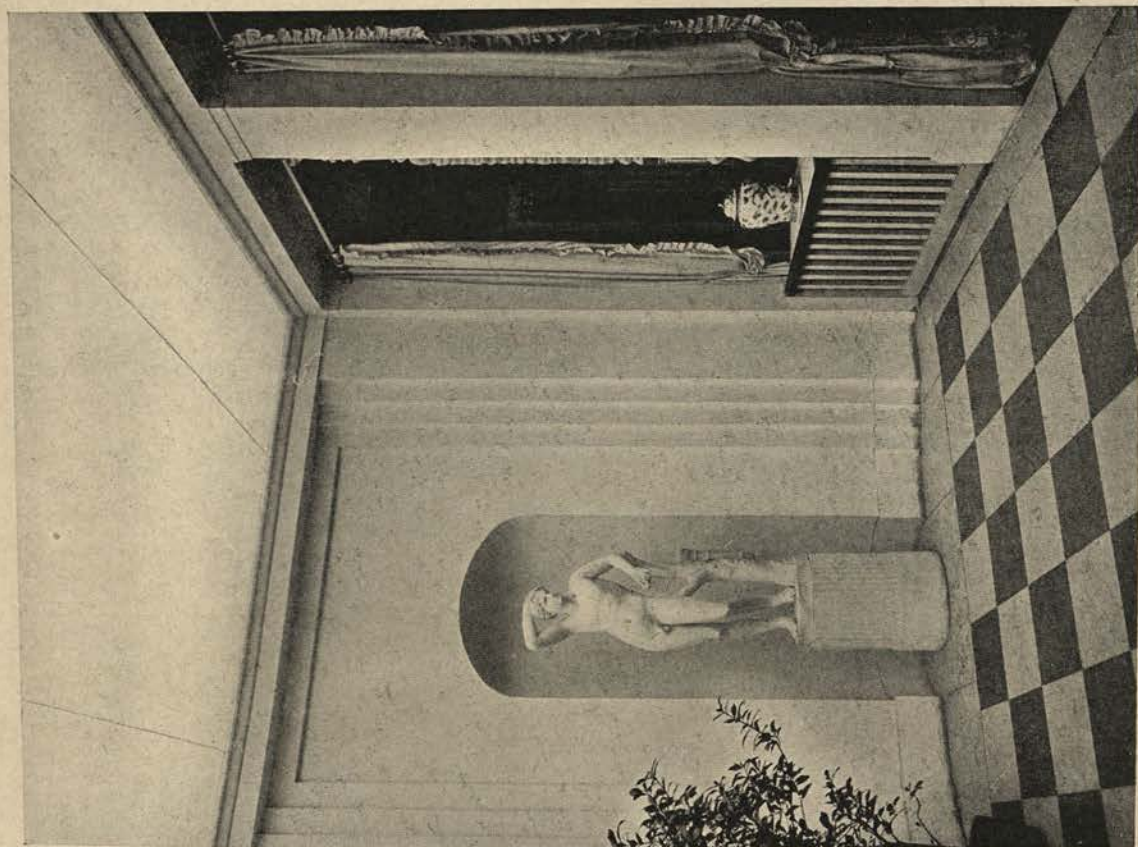
HOUSE AT REICHENAU AND GARDEN
AT MANNHEIM. PROF. PAUL SCHULTZE-
NAUMBURG, ARCHITECT



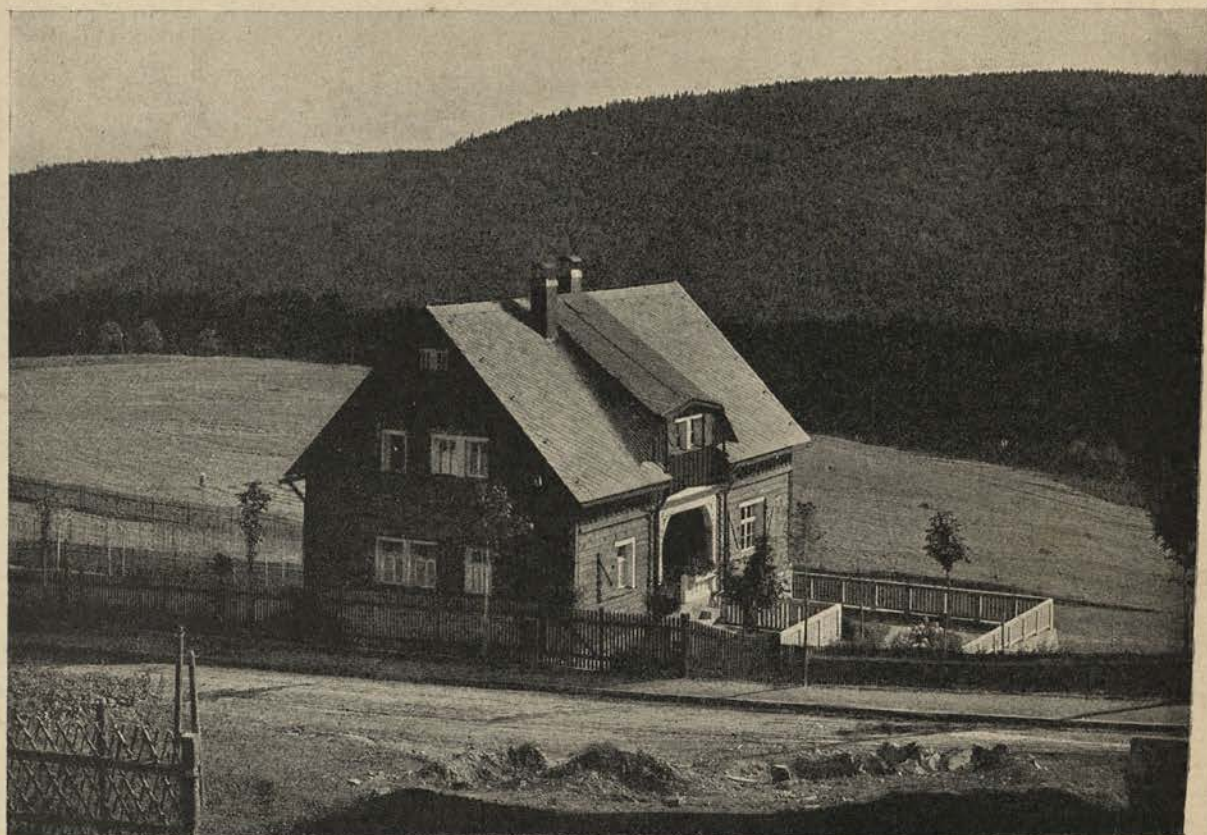
BEDROOM DESIGNED BY PROF. PAUL SCHULTZE-NAUMBURG
EXECUTED BY THE SAALECKER WERKSTÄTTEN, NEAR KÖSEN



ENTRANCE FRONT AND HALL OF
THE SCHLOSS REHNITZ. PROF.
EMANUEL VON SEIDL, ARCHITECT

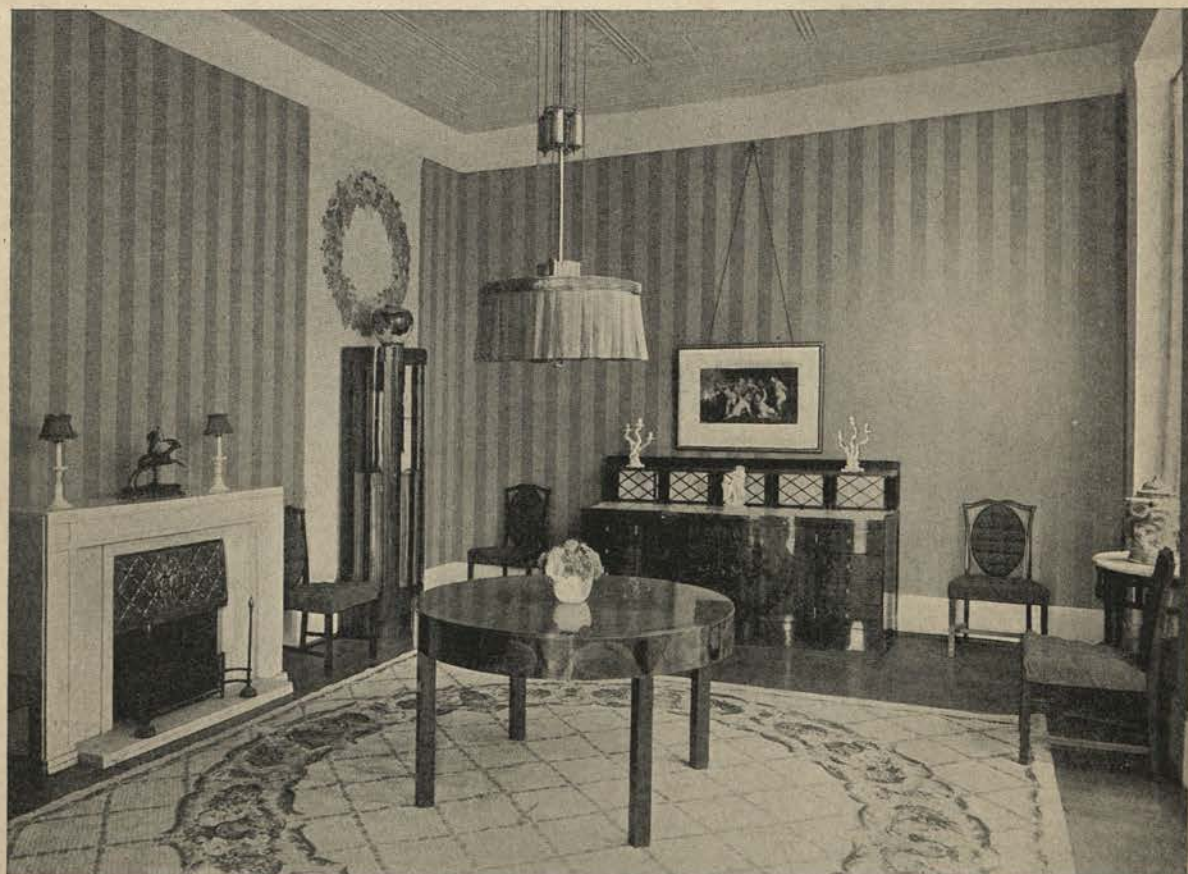


VESTIBULE AND DINING-ROOM. PAUL TROOST,
ARCHITECT, EXECUTED BY F. FLEISCHHAUER'S SÖHNE



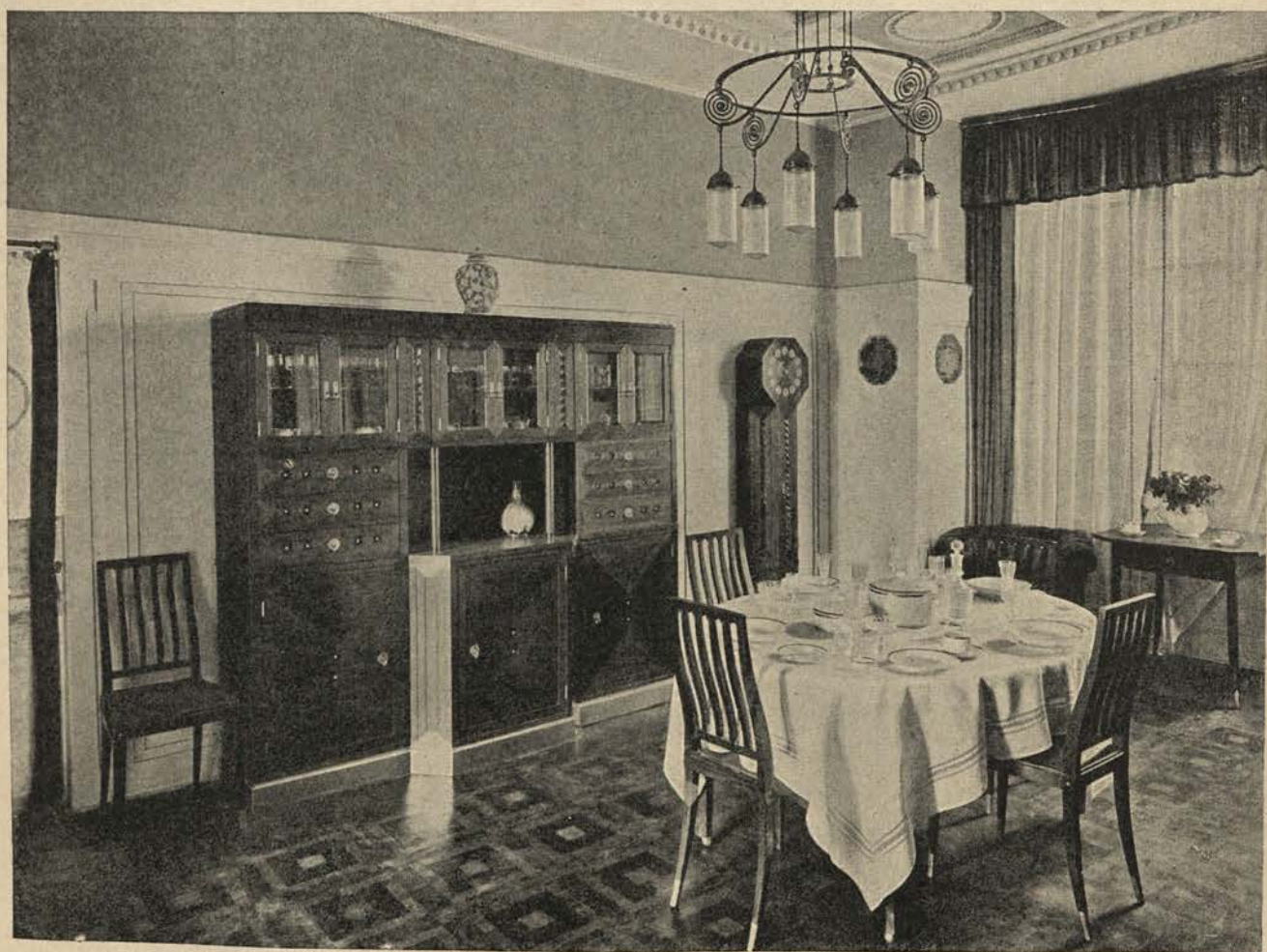
COTTAGE AT GEHLBERG, THURINGIA

PROF. HEINRICH TSCHARMANN, ARCHITECT



DINING-ROOM

PAUL TROOST, ARCHITECT, EXECUTED BY F. FLEISCHHAUER'S SÖHNE



BEDROOM AND DINING-ROOM THEODOR VEIL, ARCHITECT, EXECUTED BY HOFFMANN UND WÜHRER

GERMAN ARCHITECTURE AND DECORATION



CORNER OF AN ENTRANCE HALL

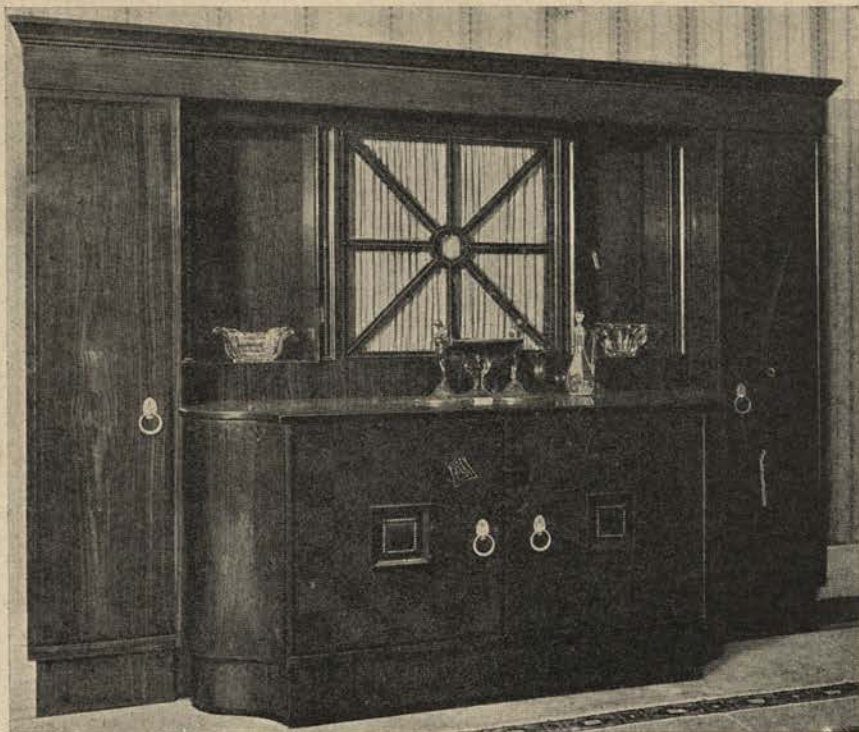
DESIGNED BY PAUL WÜRZLER-KLOPSCH
EXECUTED BY THE LEIPZIGER WERKSTÄTTE



CORNER OF A SITTING-ROOM

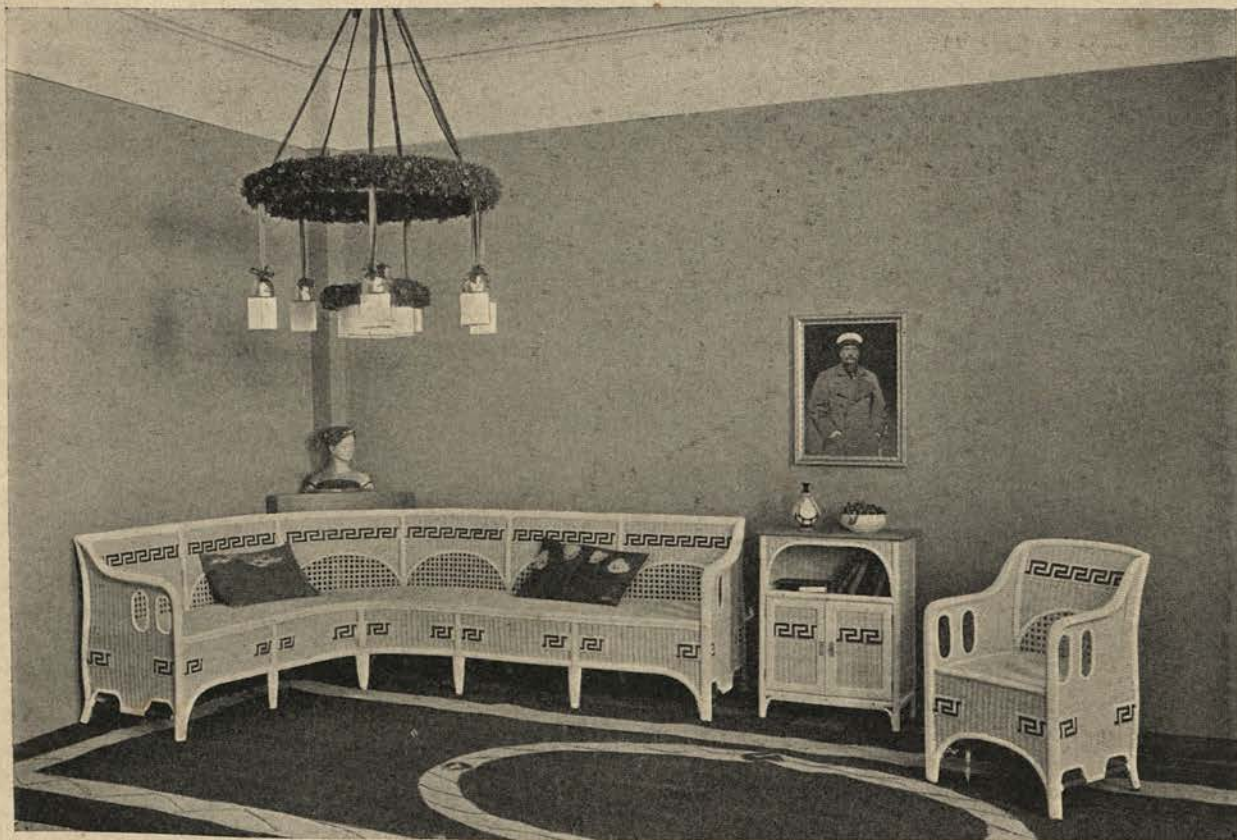
DESIGNED BY PAUL WÜRZLER-KLOPSCH
EXECUTED BY CARL MÜLLER UND CO.

GERMAN ARCHITECTURE AND DECORATION



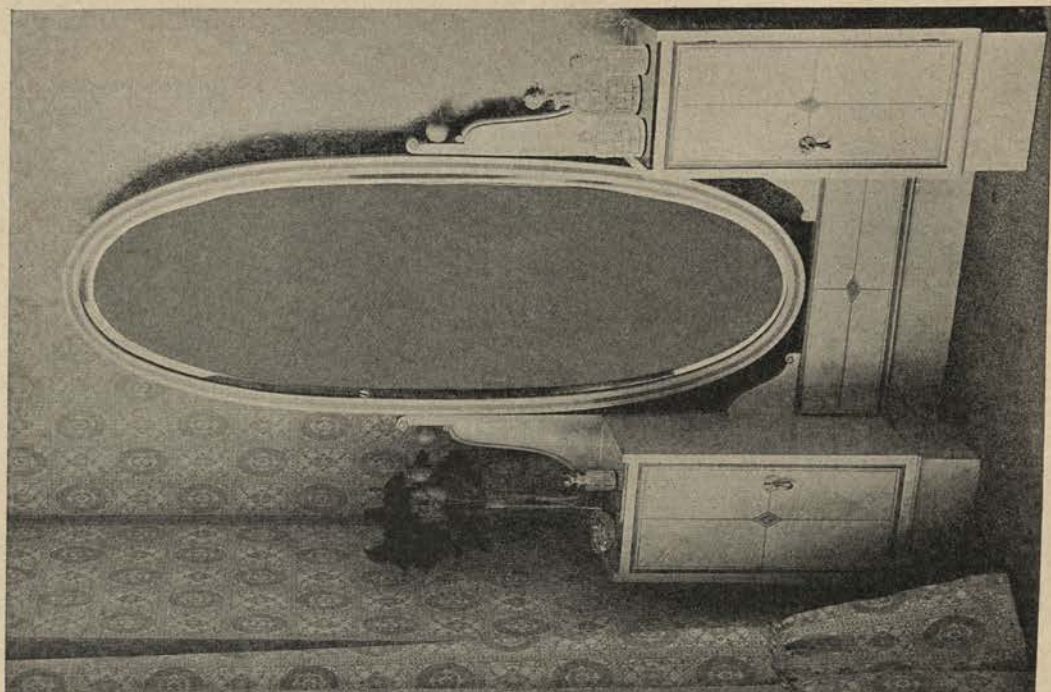
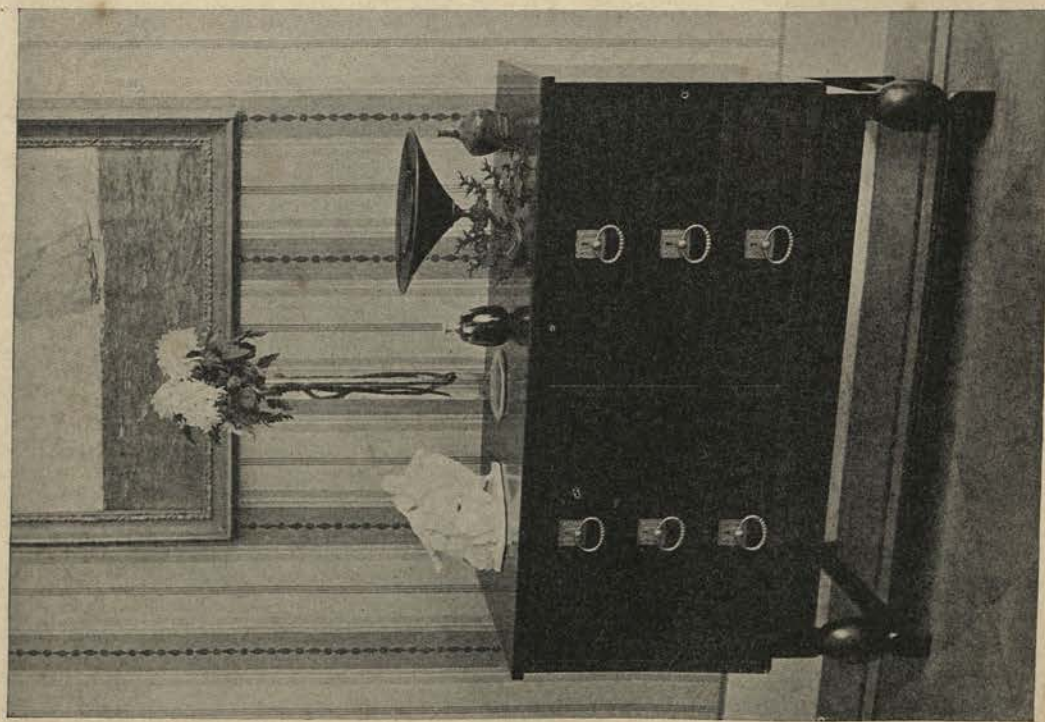
SIDEBOARD

DESIGNED BY PROF. BRUNO PAUL, EXECUTED
BY THE VEREINIGTE WERKSTÄTTEN FÜR
KUNST IM HANDWERK, MUNICH



WICKER HALL FURNITURE

DESIGNED BY WILHELM STEIN
EXECUTED BY THEODOR REIMANN



CABINET IN EBONY AND MIRROR IN MAPLE WOOD, DESIGNED
BY PROF. BRUNO PAUL, EXECUTED BY THE VEREINIGTE
WERKSTÄTTEN FÜR KUNST IM HANDWERK, MUNICH

GERMAN ARCHITECTURE AND DECORATION



DESIGNED BY WILLY MEYER

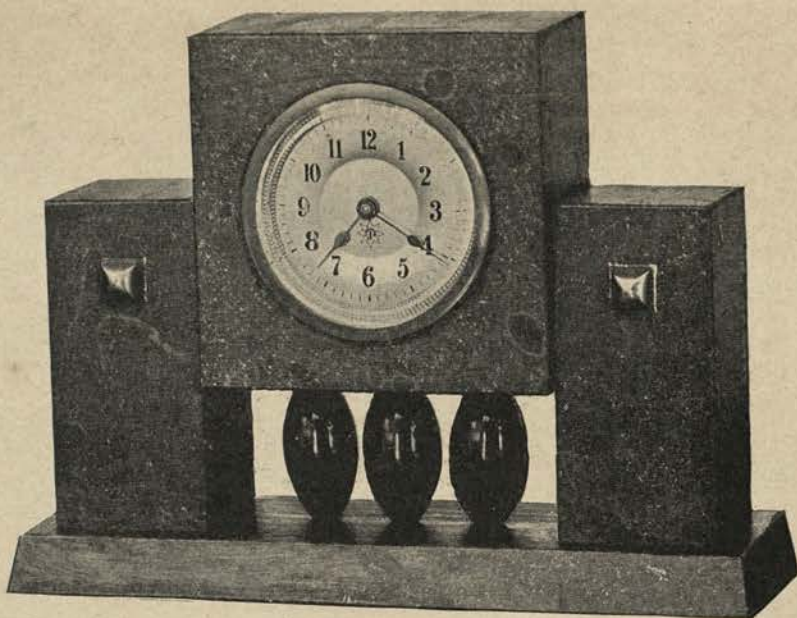


DESIGNED BY WILLY LUTZE



DESIGNED BY M. A. NICOLAI

WICKER FURNITURE EXECUTED BY THEODOR REIMANN



STONE CLOCK

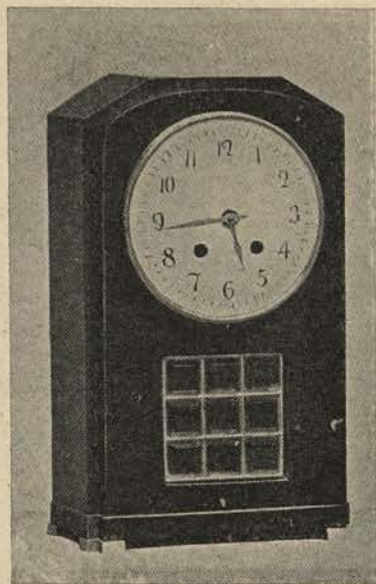
DESIGNED BY PROF. ALBIN MÜLLER
EXECUTED BY THE SÄCHSISCHE
SERPENTINSTEIN - GESELLSCHAFT,
ZÖBLITZ



PIANO

DESIGNED BY PROF. ALBIN MÜLLER
EXECUTED BY WILHELM MÜLLER

GERMAN ARCHITECTURE AND DECORATION



ELECTRIC LAMPS AND CLOCK IN BRONZE

DESIGNED BY ARNO KÖRNIG AND PAUL BISCHOFF
EXECUTED BY RICHARD L. F. SCHULZ, BERLIN

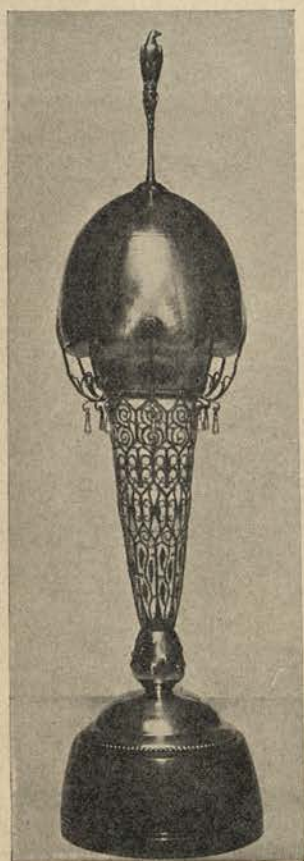
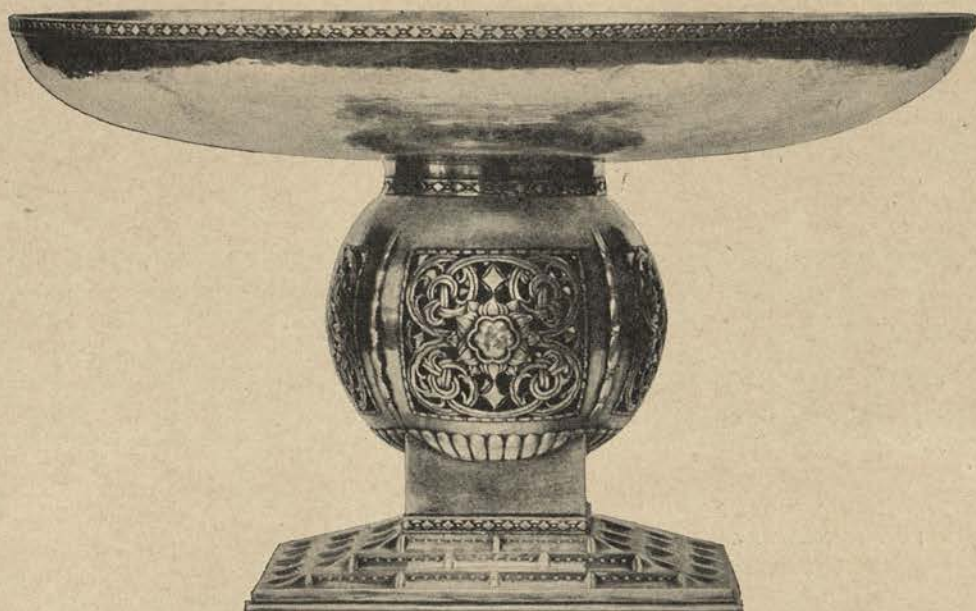


INLAID SIDEBOARD

DESIGNED BY PAUL TROOST, ARCHITECT
EXECUTED BY F. FLEISCHHAUER'S SÖHNE



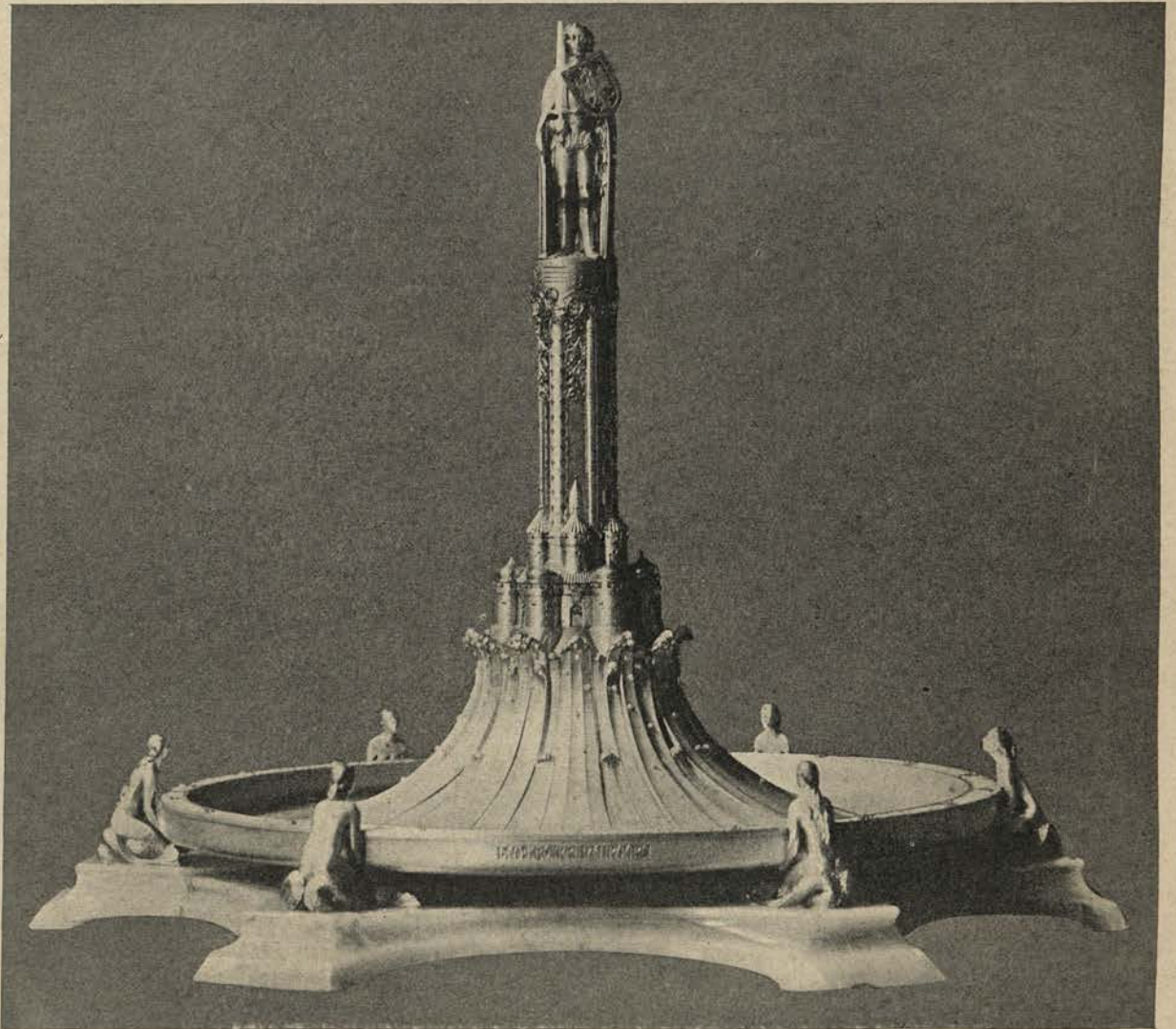
SILVER TEA AND COFFEE SERVICE DESIGNED
BY F. ADLER AND SILVER CUPS DESIGNED
BY PROF. PAUL HAUSTEIN, EXECUTED BY
P. BRUCKMANN UND SÖHNE



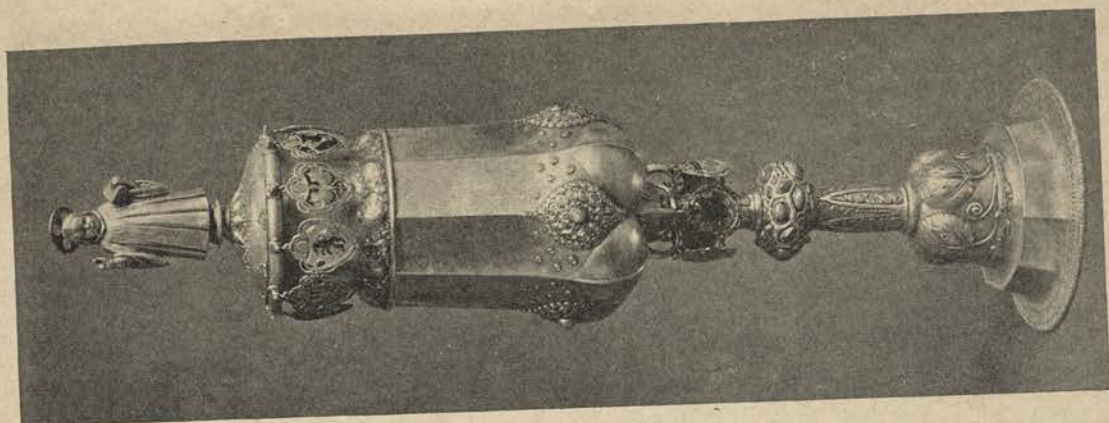
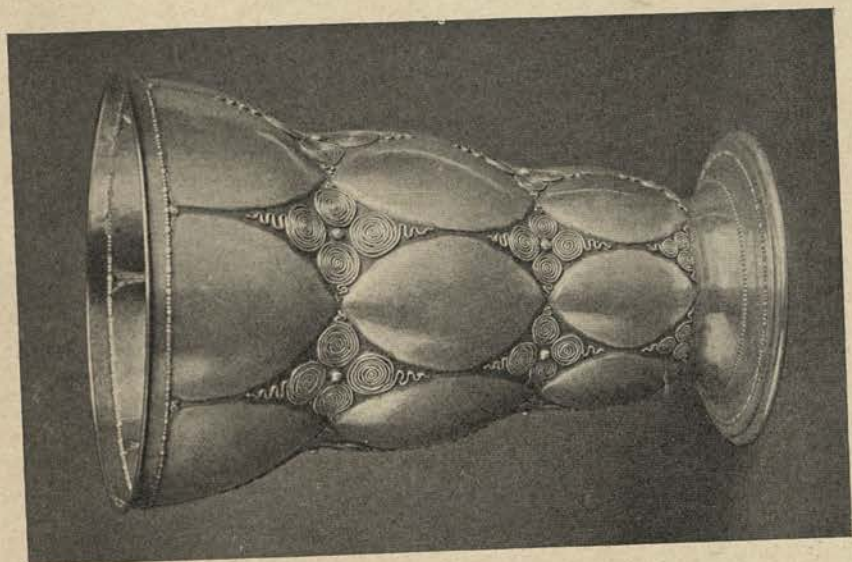
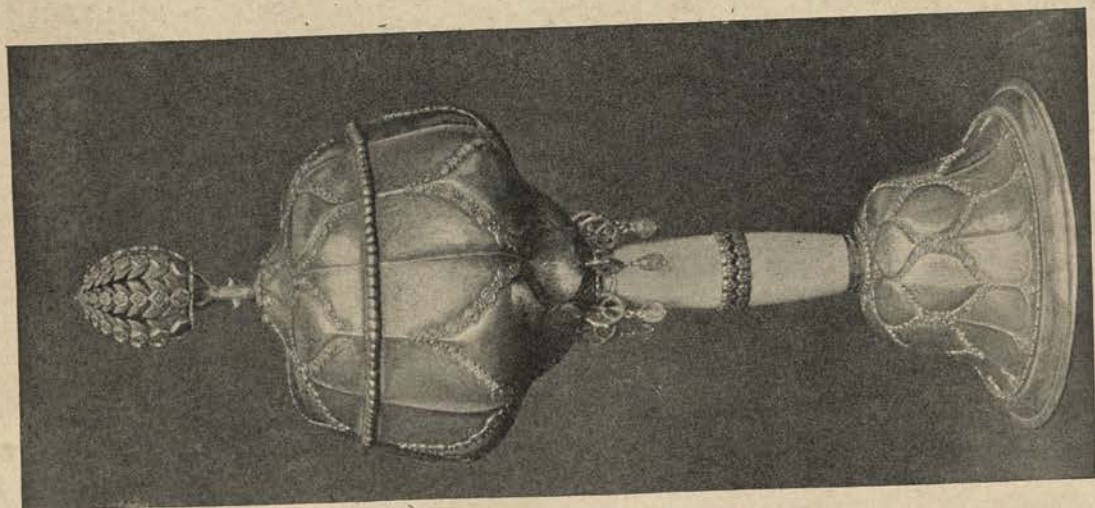
SILVER DISH DESIGNED BY BERNARD WENIG
SILVER CUPS DESIGNED BY CARL STOCK
EXECUTED BY PETER BRUCKMANN UND SÖHNE



HOT WATER JUGS EXECUTED AT THE DEUTSCHE-
WERKSTÄTTEN FÜR HANDWERKSKUNST, DRESDEN



SILVER TABLE CENTREPIECE, DESIGNED
BY PROF. EMIL HOEGG, EXECUTED BY
M. H. WILKENS UND SÖHNE



SILVER CUPS DESIGNED AND EXECUTED BY ADOLF VON MAYRHOFER

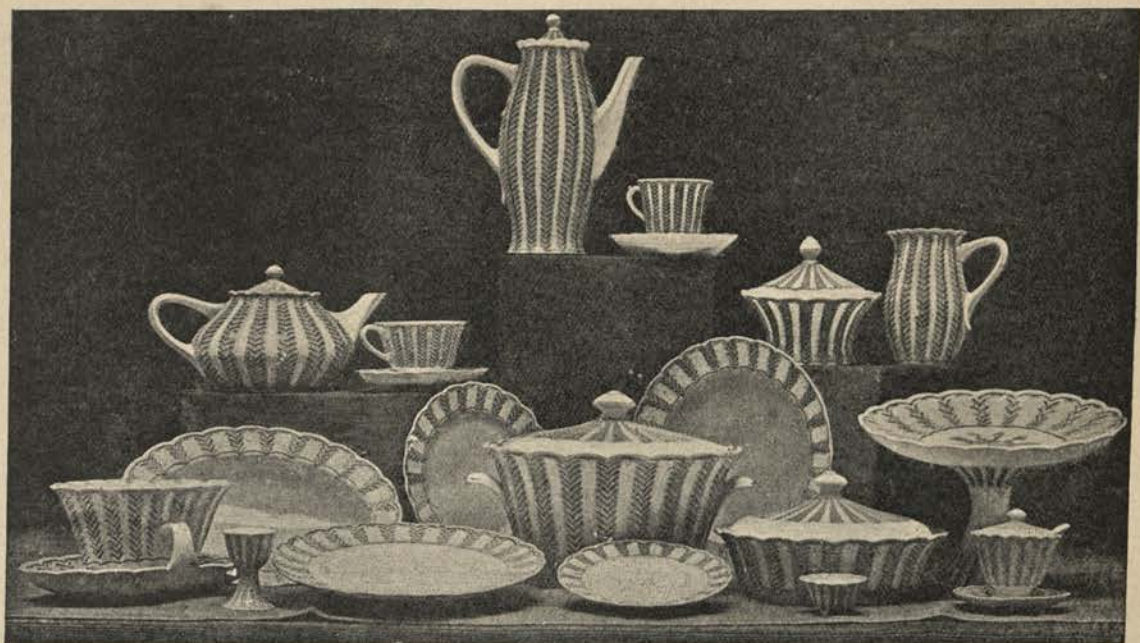
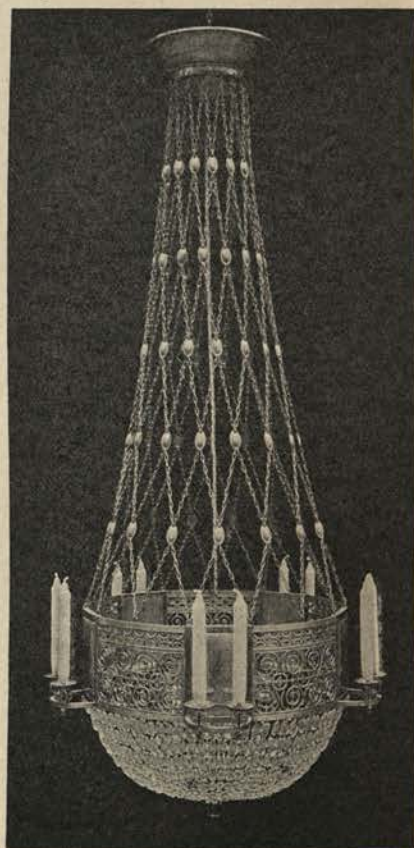
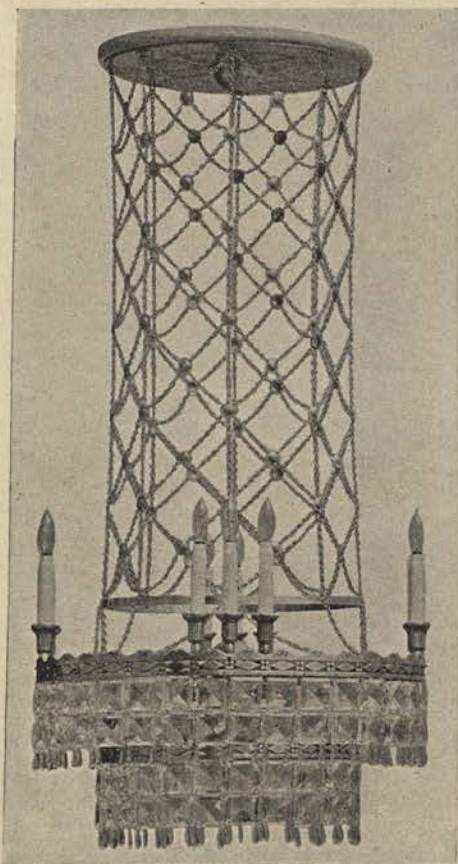
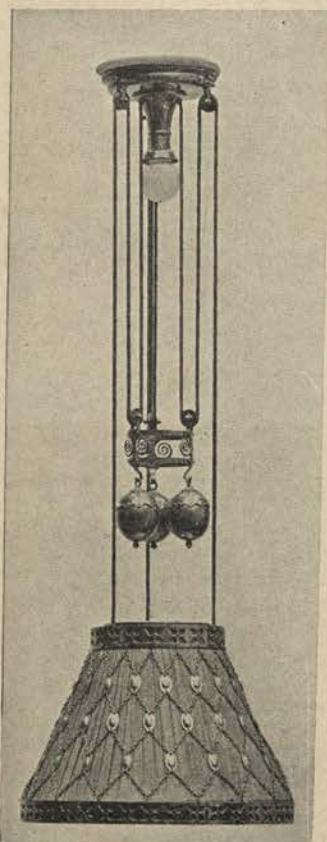


TABLE SERVICE, DESIGNED AND
EXECUTED BY FERDINAND SELLE

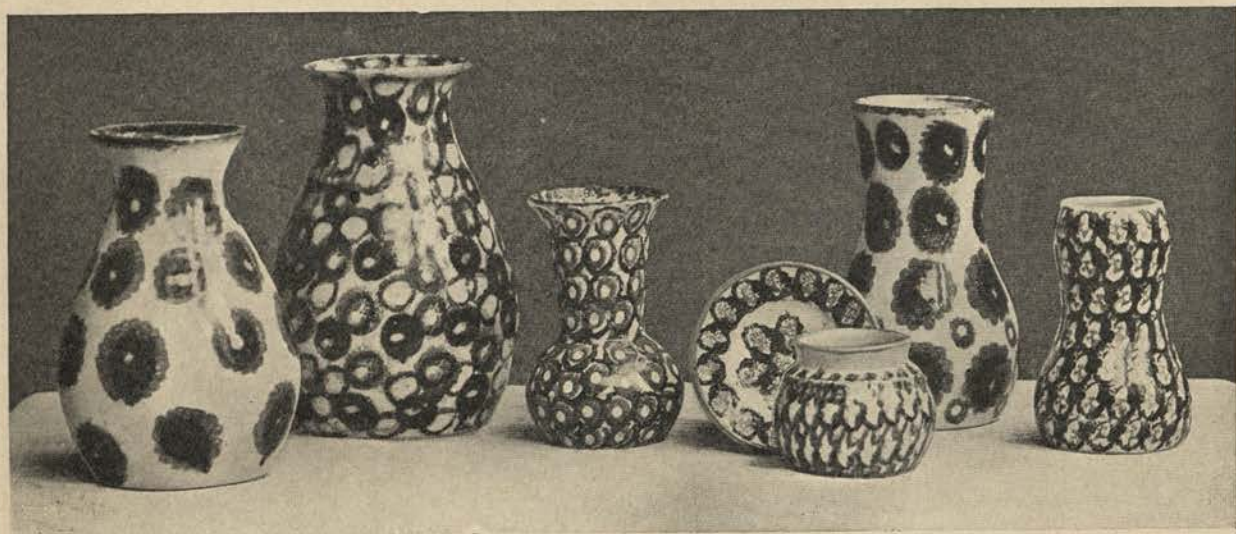


ELECTRIC LIGHT AND CANDLE PENDANTS,
DESIGNED AND EXECUTED BY EUGEN
EHRENBÖCK

GERMAN ARCHITECTURE AND DECORATION



GROUP OF POTTERY DESIGNED BY
PROF. MAX LÄUGER, EXECUTED
BY THE THONWERKE KANDERN



POTTERY DESIGNED AND EXECUTED
BY FRIEDRICH FESTERSEN



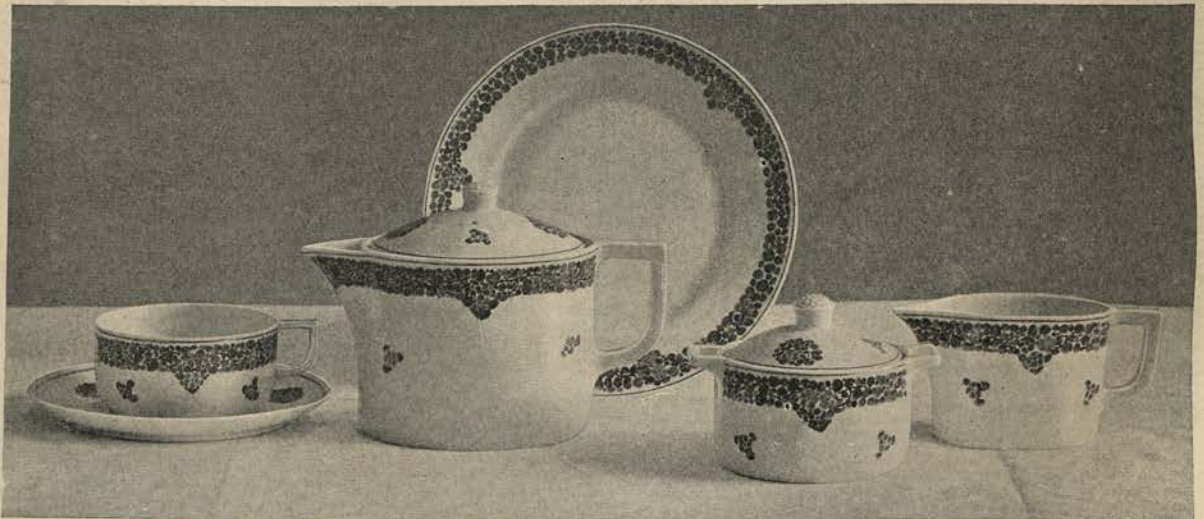
GROUP OF POTTERY

DESIGNED BY PROF. MAX LÄUGER, EXECUTED BY THE THONWERKE KANDERN



THURINGIAN POTTERY

EXECUTED AT THE DEUTSCHE-WERKSTÄTTEN
FÜR HANDWERKSKUNST, DRESDEN



TEA SERVICE

DESIGNED BY PROF. ADELBERT NIEMEYER, EXECUTED
BY THE ROYAL PORCELAIN MANUFACTORY, NYMPHENBURG

GERMAN ARCHITECTURE AND DECORATION



COLOURED PLAQUES AND
PLASTIC PANEL



DESIGNED AND EXECUTED
BY KURT FEUERRIEGEL



MURAL PANEL IN STONE

BY PROF. KARL GROSS



TABLE-GLASS WITH GOLD DECORATION

DESIGNED BY PROF. ADELBERT NIEMEYER,
EXECUTED BY BENEDIKT VON POSCHINGER



PLAQUE, TABLE CENTREPIECES AND JUGS,
DESIGNED BY PROF. WILHELM SÜS,
EXECUTED BY THE GRAND - DUCAL
CERAMIC MANUFACTORY, KARLSRUHE



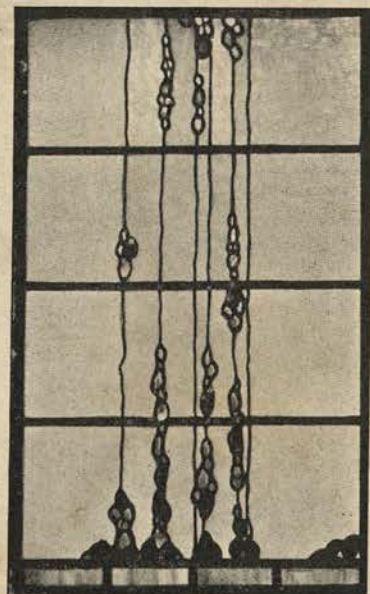
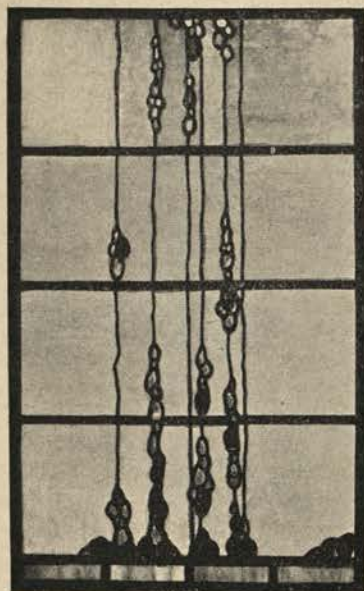
CERAMIC MURAL DECORATION
BY PROF. CARL KORNHAS

CARVED - WOOD FIGURES. BY
JOSEPH WACKERLE



EMBROIDERED LINEN CUSHION
DESIGNED BY CH. KRAUSE
EXECUTED BY THE DEUTSCHE-
WERKSTÄTTEN FÜR HANDWERKS-
KUNST, DRESDEN

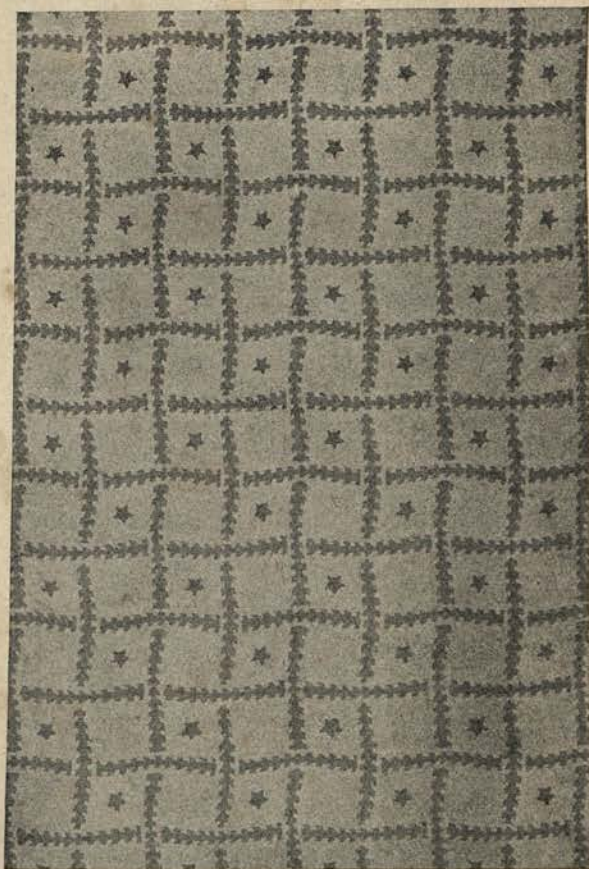
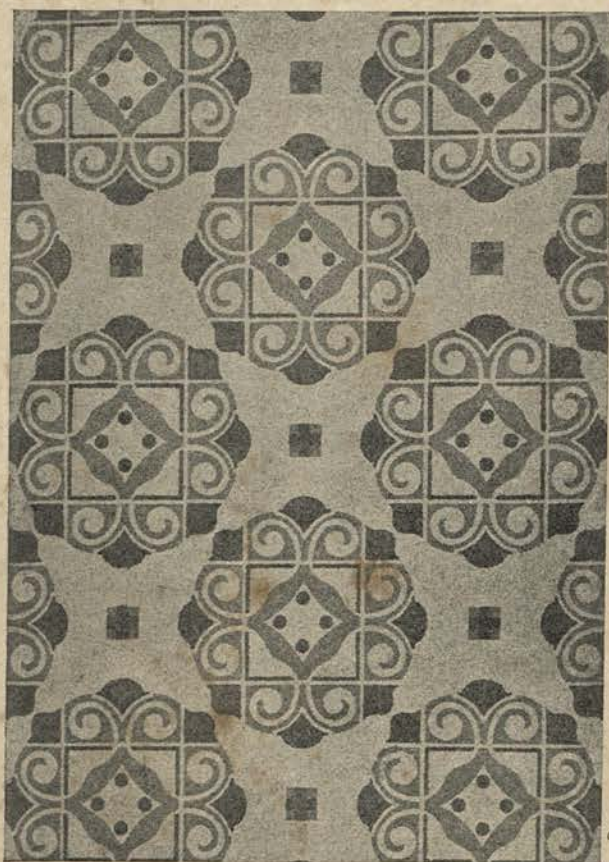
PORCELAIN VASES WITH CRYSTAL
GLAZE, DESIGNED AND EXECUTED
BY PROF. CARL KORNHAS



WINDOWS DESIGNED AND EXECUTED
BY GEORG H. ROHDE



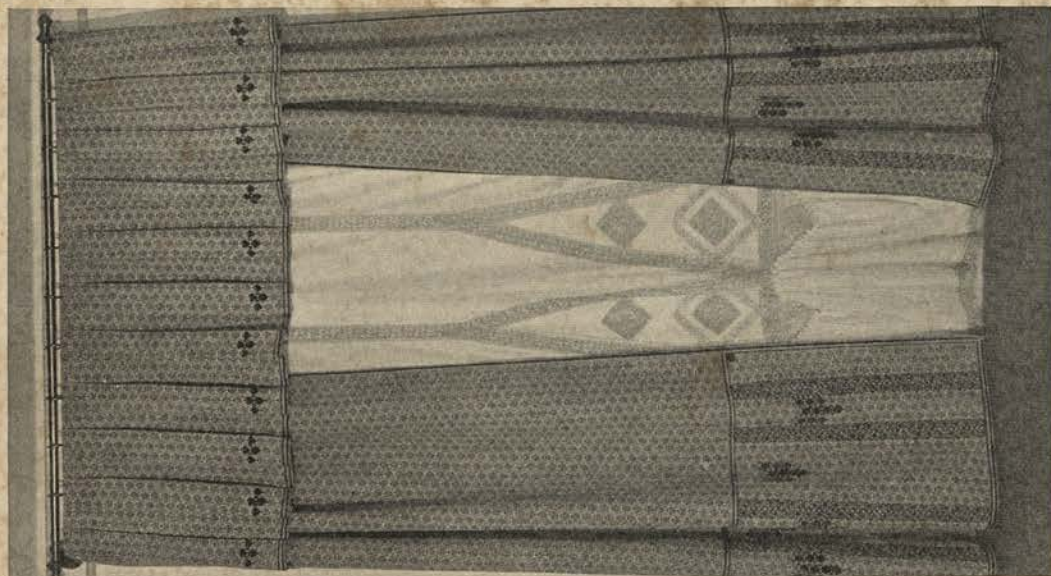
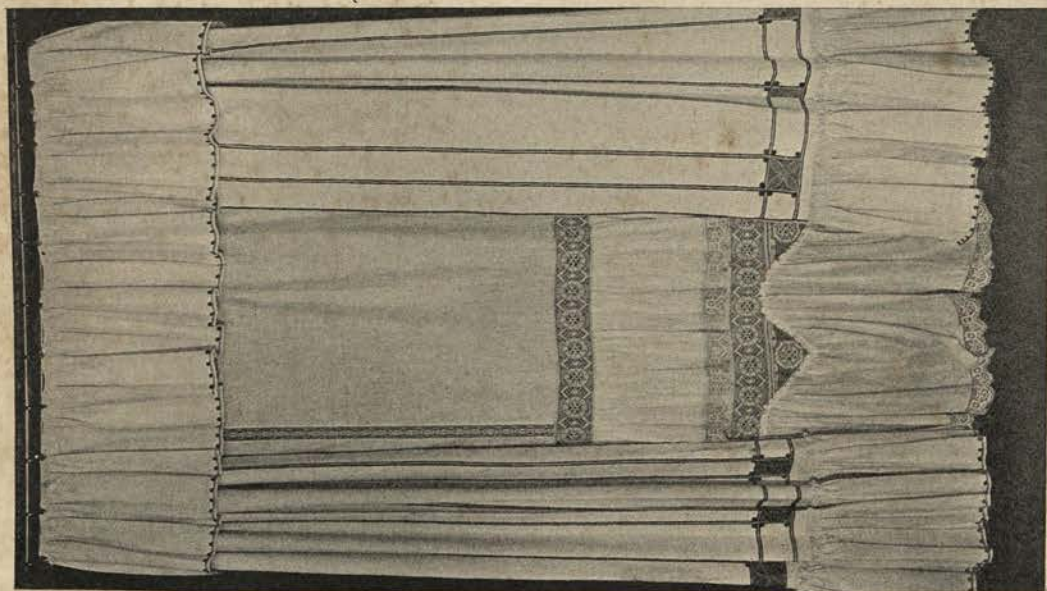
WINDOW FOR A NURSERY
DESIGNED BY P. BRAUNAGEL
EXECUTED BY A. CAMMISSAR



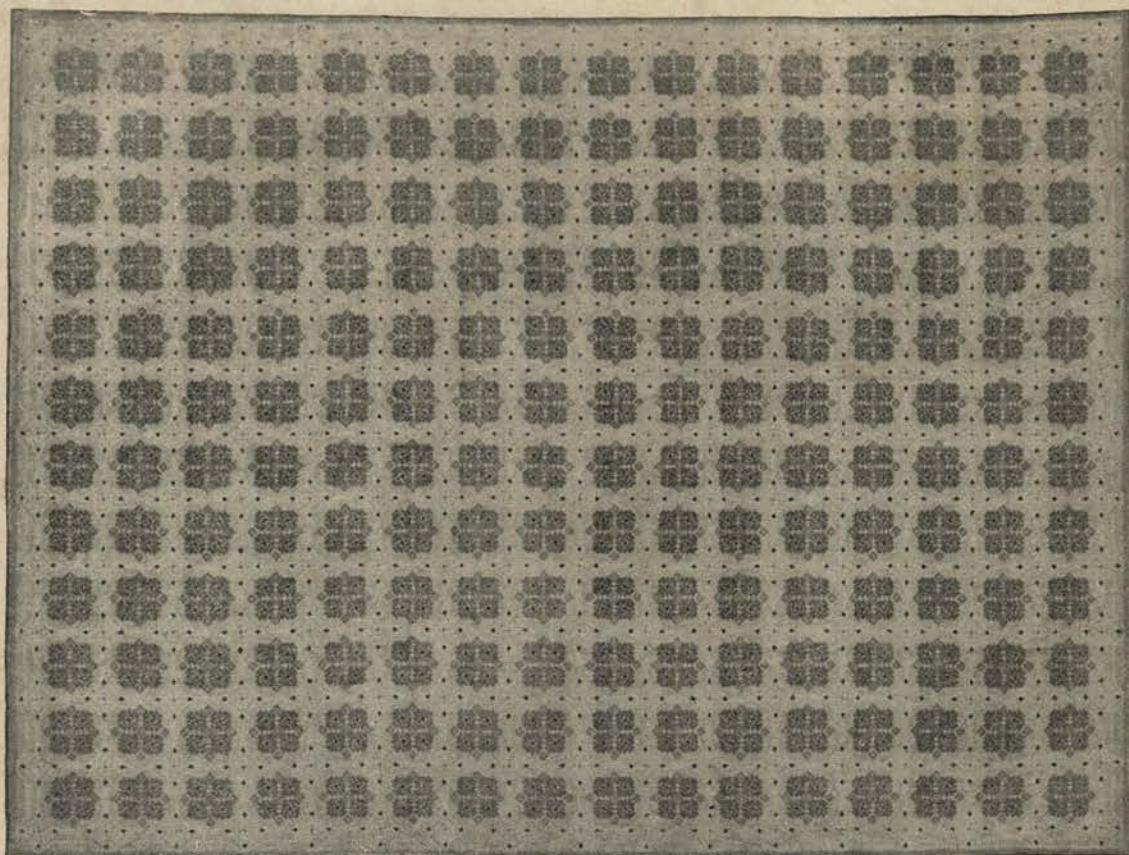
"ANKERMARKE" LINOLEUMS, DESIGNED
BY PROF. JOH. V. CISSARZ AND ERICH
KLEINHMPPEL, EXECUTED BY THE DEL-
MENHORSTER LINOLEUM FABRIK



EMBROIDERED CUSHIONS AND TABLE-COVER
DESIGNED AND SEWN BY MARGARETE VON BRAUCHITSCH.

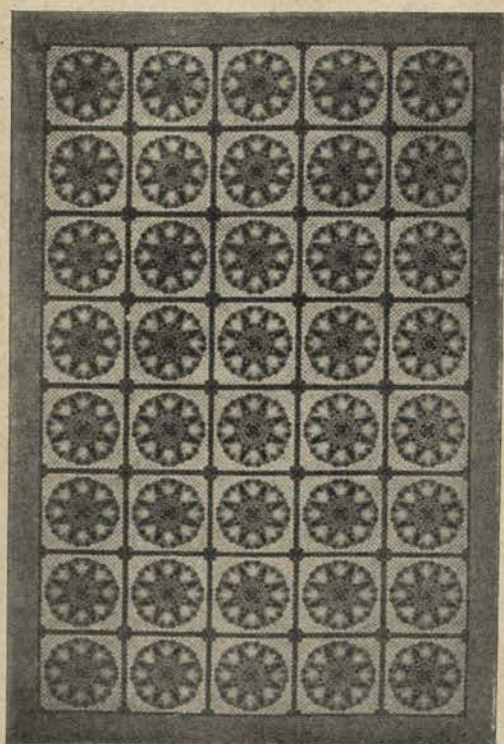


LINEN CURTAINS DESIGNED BY MARGARETE VON BRAUCHITSCH, EXECUTED BY THE VEREINIGTE WERKSTÄTTEN FÜR KUNST IM HANDWERK, MUNICH

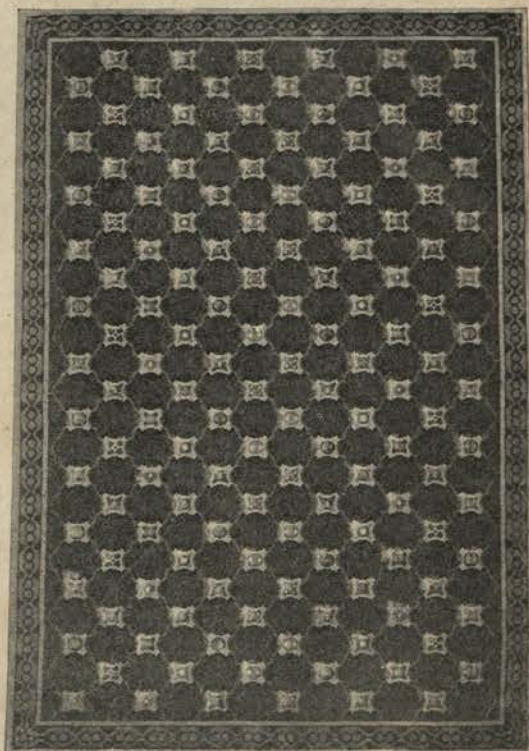


HAND-MADE SMYRNA CARPET

DESIGNED BY PROF. BRUNO PAUL

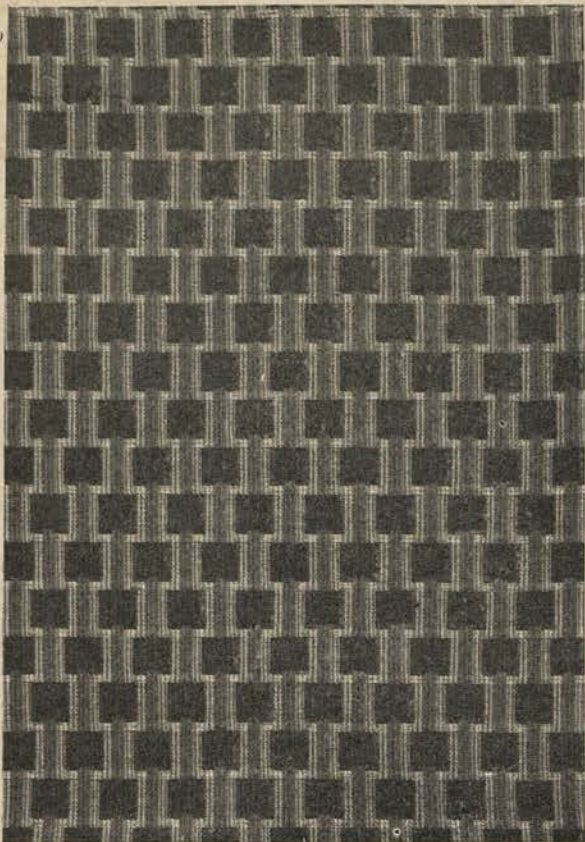


CARPET DESIGNED BY PROF. BRUNO PAUL

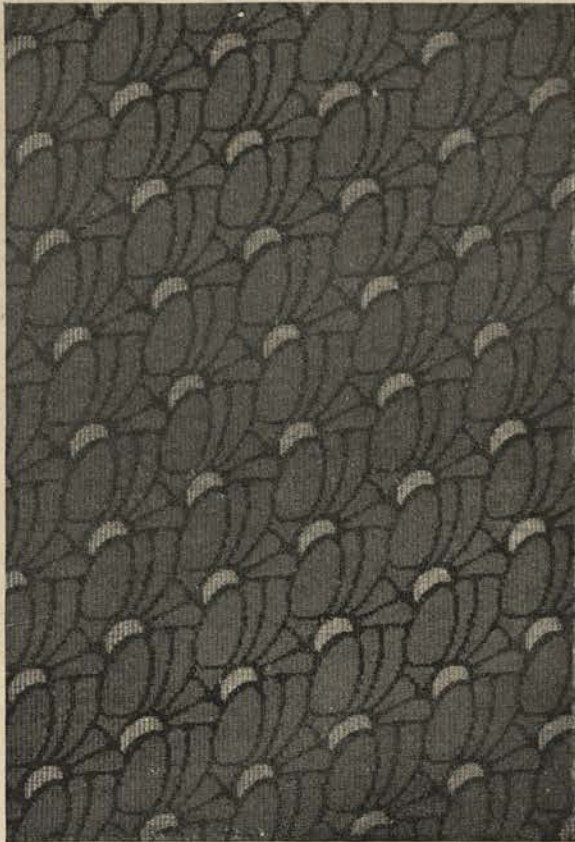


CARPET DESIGNED BY A. E. KOPF

CARPETS EXECUTED BY THE VEREINIGTE
SMYRNA-TEPPICH-FABRIKEN, BERLIN



DESIGNED BY DEBSCHITZ AND LOCHNER



DESIGNED BY RAIMUND JAHN

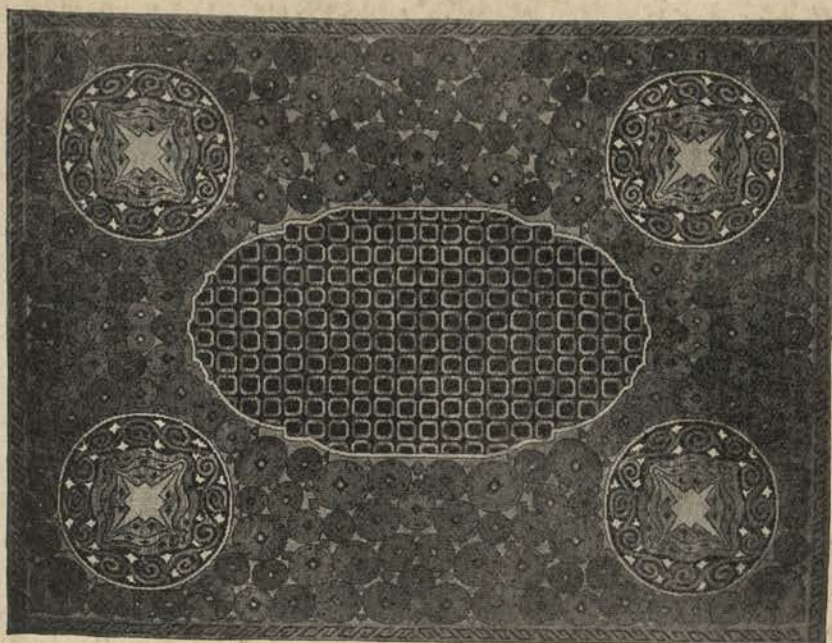


DESIGNED BY GUSTAV KOTTMANN

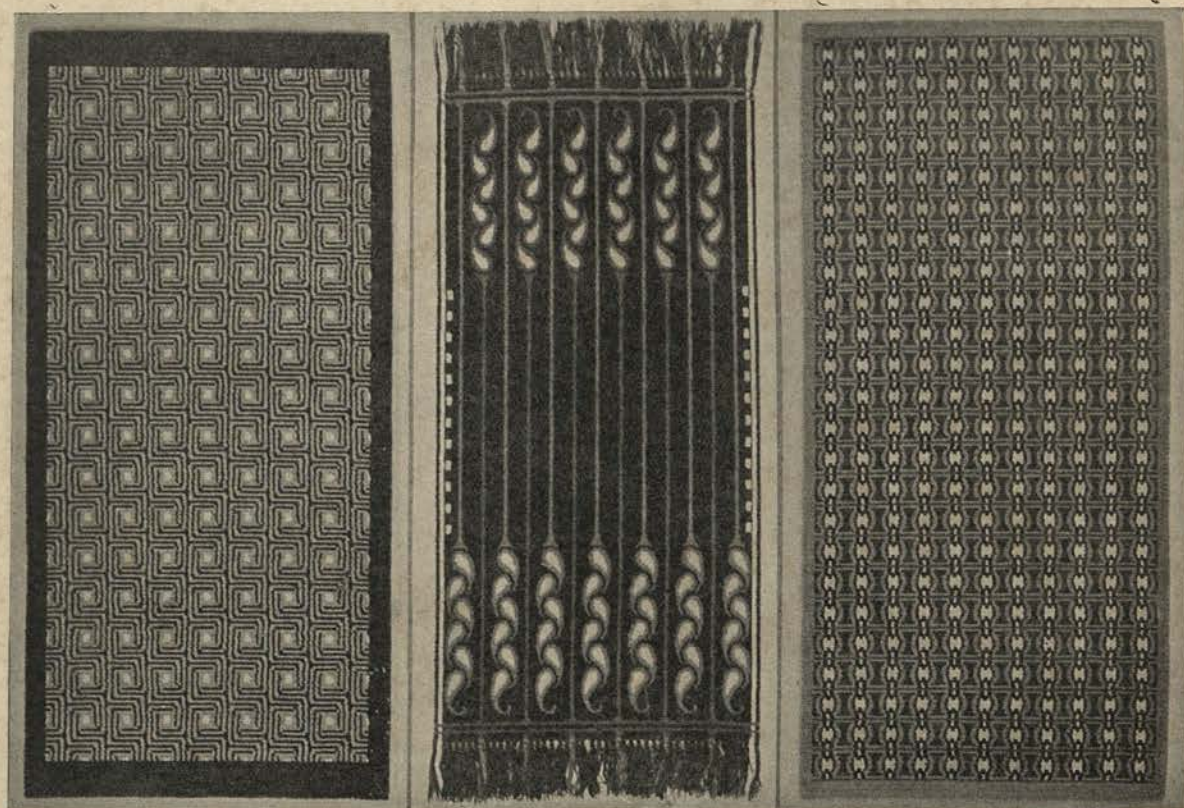


DESIGNED BY HERMANN EHLERS

WOVEN FABRICS EXECUTED BY GUSTAV KOTTMANN



CARPET DESIGNED BY PROF. OTTO
GUSSMANN, EXECUTED BY THE
VEREINIGTE SMYRNA - TEPPICH -
FABRIKEN, BERLIN



RUGS DESIGNED BY MARGARETE JUNGE,
EXECUTED BY THE DEUTSCHE WERK-
STÄTTEN FÜR HANDWERKSKUNST, DRESDEN

DIVISION III.

AUSTRIA.

AUSTRIAN ARCHITECTURE AND DECORATION. BY A. S. LEVETUS.

DURING the past year considerable progress has been made in Austria in every branch of decorative and applied art. And this progress has not been confined to Vienna, for in the provinces the same steady advance may be noticed. A truly national art has arisen, based on the best traditions of the past, but adapted to the requirements of modern culture. It is an invigorating, virile and serviceable art, and essentially beautiful. The work of the younger generation of architects and designers proves the undoubted value of modern instruction and training. It shows these men to be eminently practical, and to possess a thorough understanding of the possibilities of the materials to be employed in the execution of their designs; indeed, it may be said that at the Imperial Arts and Crafts School the students are being thoroughly trained both as designers and craftsmen. And this training, combined with the inherent feeling for art which lies within these young artists, is certain to bear good fruit.

The stranger, on entering Vienna for the first time, cannot fail to be impressed by the obvious signs of this modern movement; it is in the air. The masts and lamps are festooned with flowers, the arrangement of which displays a fine sense of harmony of colour, showing that considerable thought is given to making the city beautiful. The monuments to be met with on all sides give further evidence of this fact; and mention may be made here of two especially fine works by Josef Engelhart unveiled during the past year—the “Karl Borromäus” fountain (p. 235) and the “Othmar Schimkowitz” to the famous Austrian painter, Moriz von Schwind.

Then again the owners are employing the leading architects to reconstruct and decorate the restaurants and cafés, and several of the shopkeepers are following their example. The work of such prominent men as Josef Hoffmann, Otto Prutscher, Carl Witzmann, Adolf Loos and Leopold Forstner is to be met with everywhere. Carbarets have been erected and decorated by the Wiener Werkstätte and Josef Urban, while the theatres are essentially modern Viennese in their decorations. The beneficial influence of the feeling of repose due to artistic surroundings is recognised by the fact that various sanatoriums recently erected have almost all been designed by distinguished architects—Josef Hoffmann, Robert Oerley, and Freiherr von Krauss among others. Then there is the ever-increasing number of manufacturers who employ first-rate men to design for them, and thereby do their share in educating the public to appreciate the beautiful in modern decorative and applied art.

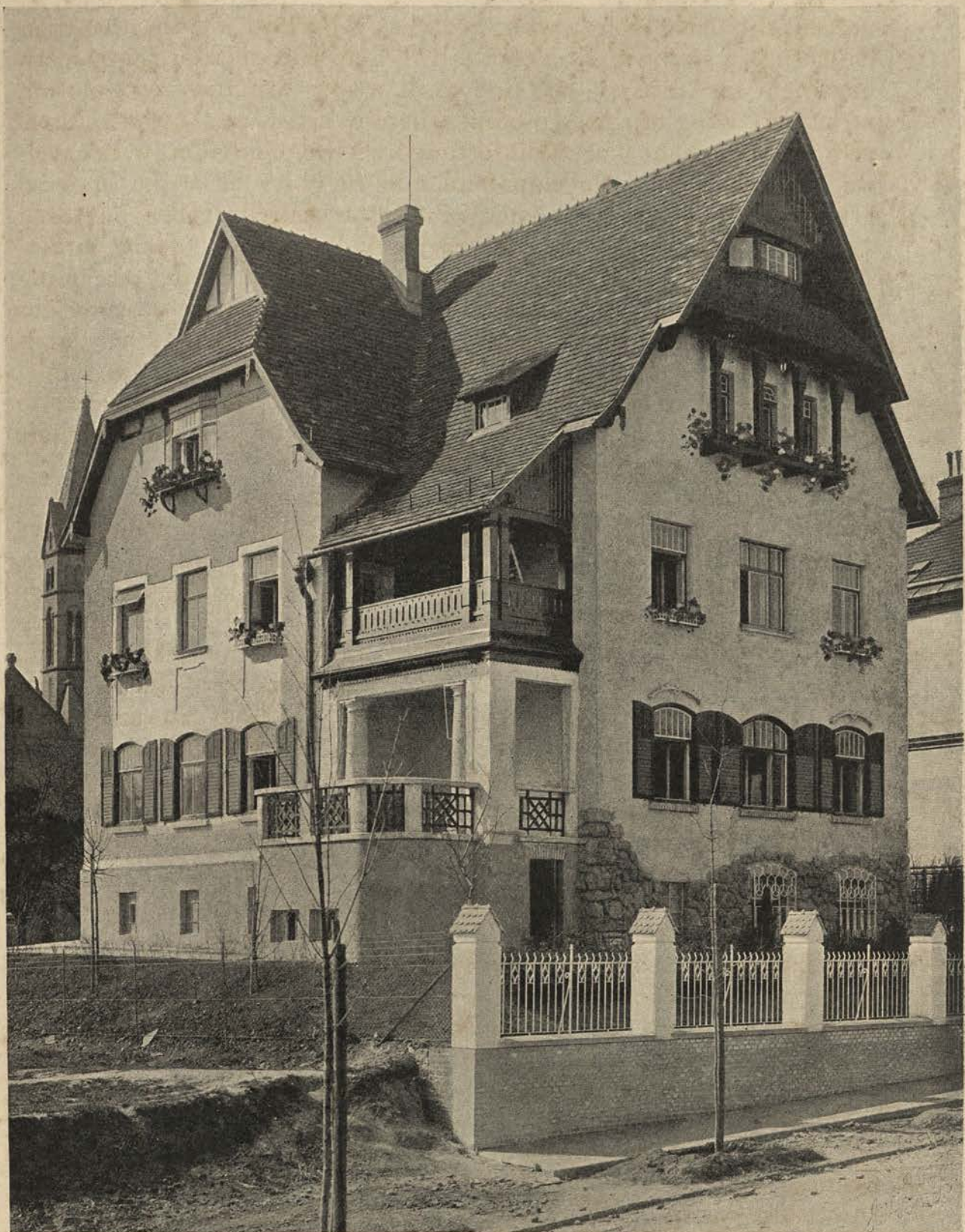
The appointment of Regierungsrat Dr. Eduard Leisching to

succeed the late Hofrat von Scala as Director of the Austrian Museum is a step which cannot fail to help the cause of the modern movement in Austria. His first work was to arrange an exhibition in the new wing of the Museum, whereby artists and manufacturers were again brought directly into touch with one another, with excellent results. Further developments may be expected at the Imperial Arts and Crafts Schools, where Professor Alfred Roller has been appointed Director, while the broad-minded policy of the authorities of the Arbeits-Ministerium, who control everything pertaining to decorative art and art industries, is being extended to the various *Fachschulen* within the Empire. In addition to giving the pupils the very best manual training by practised workmen, young men from the Imperial Arts and Crafts Schools have been appointed to give instruction in art, and are teaching the students to appreciate the dignity of labour and its delights.

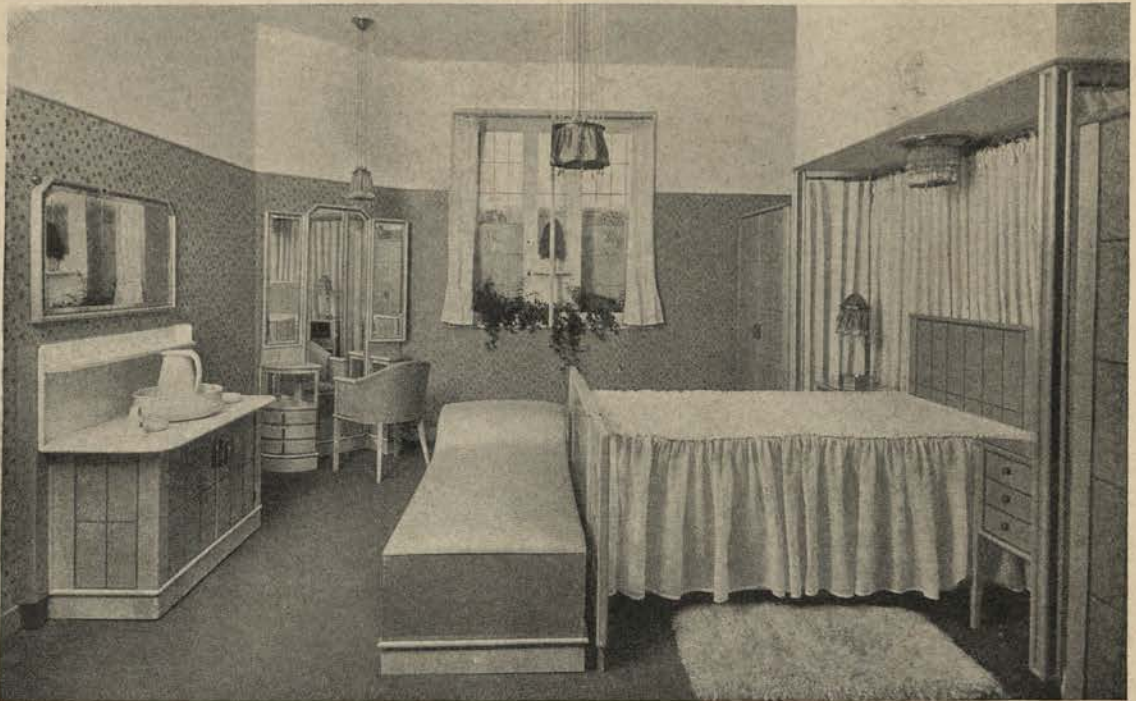
Various workshops have been opened in different parts of Austria. Herr Schleiss and his wife (Frau Schleiss-Simandl) have started one at Gmunden, where they are producing delightful ceramics, such as the locality was famous for in bygone days; Professor Franz Barwig is giving his attention to wood-carving and toys; Professor Moser to the decoration of theatres, among other things; and Professor Otto Prutscher to general decorative work. The latter has been appointed by the Government to arrange various Arts and Crafts Exhibitions. Professor Kotêra has recently designed, decorated and equipped an hotel at Prague, while other well-known architects are doing good work, among them Alfred Keller and Hans Prutscher.

The women-artists are also doing their share in helping to introduce the spirit of art into everyday life. Fraulein Jutta Sika and Fraulein Theresa Trethahn are designing delightful dinner, tea, and coffee services; Frau Poller-Hollmann is producing admirable bookbindings, and Fraulein Marietta Peyfuss excellent bed-linen and leather-work. These artists all belong to a group known as the "Wiener Kunst im Hause"; while a second society of women-workers—the "Erste Wiener Produktiv-Genossenschaft der Absolventinnen der K. K. Kunststicke-Reischulen"—has been formed, which confines itself to designing and executing embroideries.

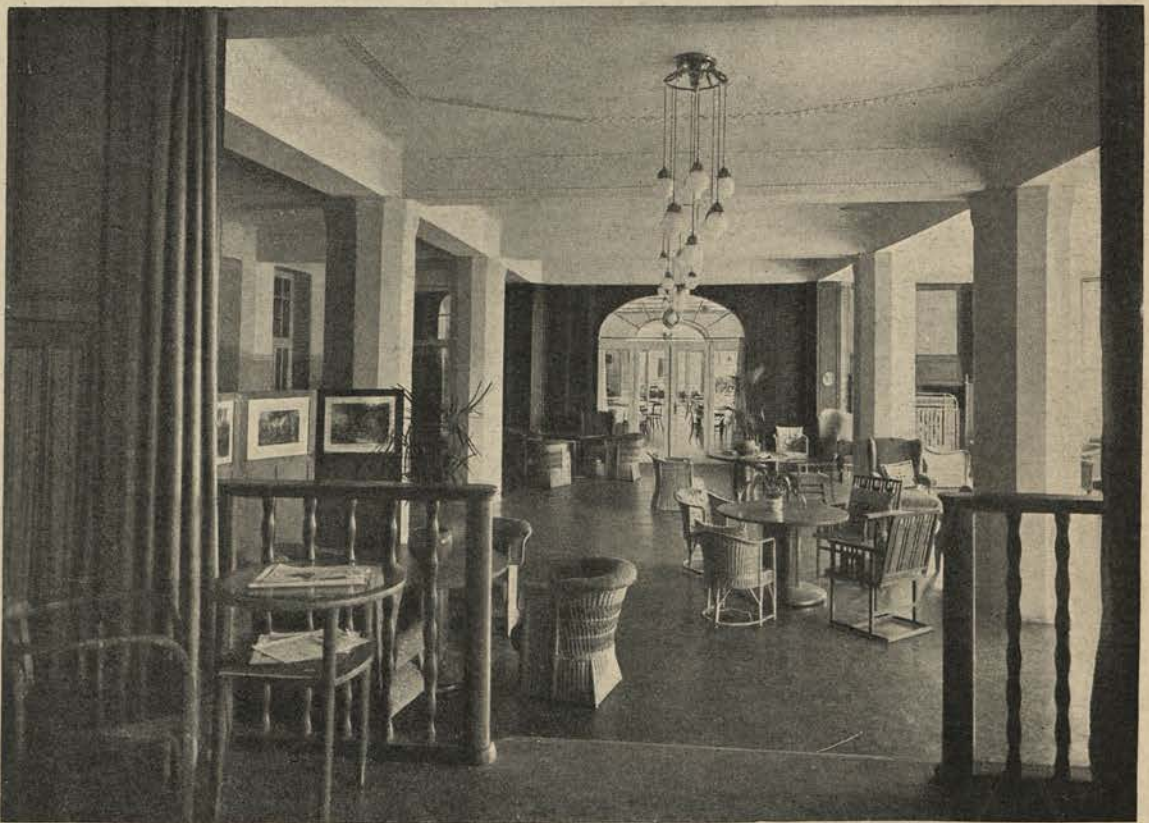
Much has been done in architecture during the past year, besides the work already mentioned. At the moment a heated controversy is raging with regard to the site to be occupied by the City Museum in Vienna. Originally the building was planned by Professor Otto Wagner for the Karl's Platz, but it seems almost certain that he will have to revise his scheme in order to suit another site. It is, however, encouraging to find that the public is taking so much active interest in the matter. A. S. LEVETUS.



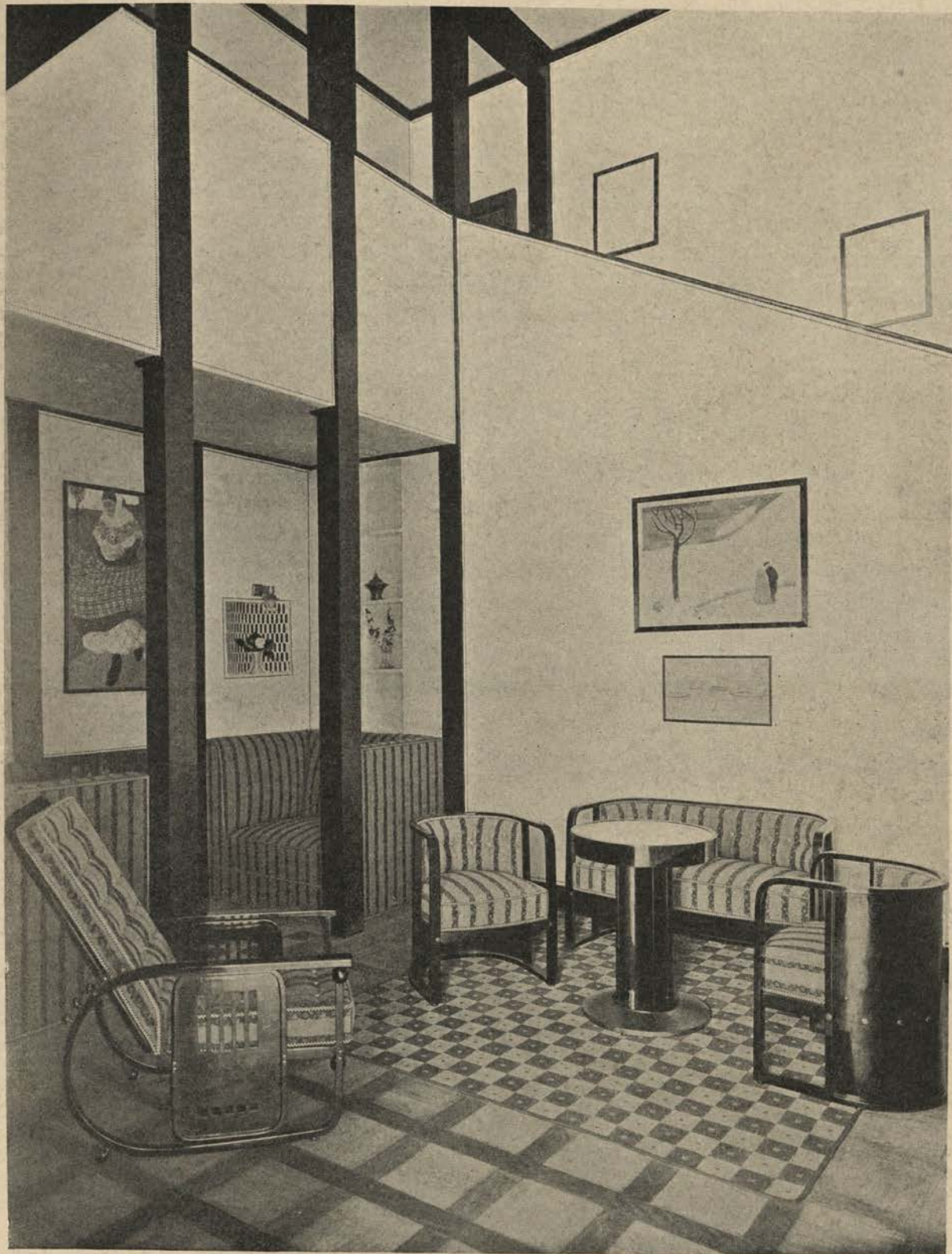
VILLA. VICTOR POSTELBERG, ARCHITECT



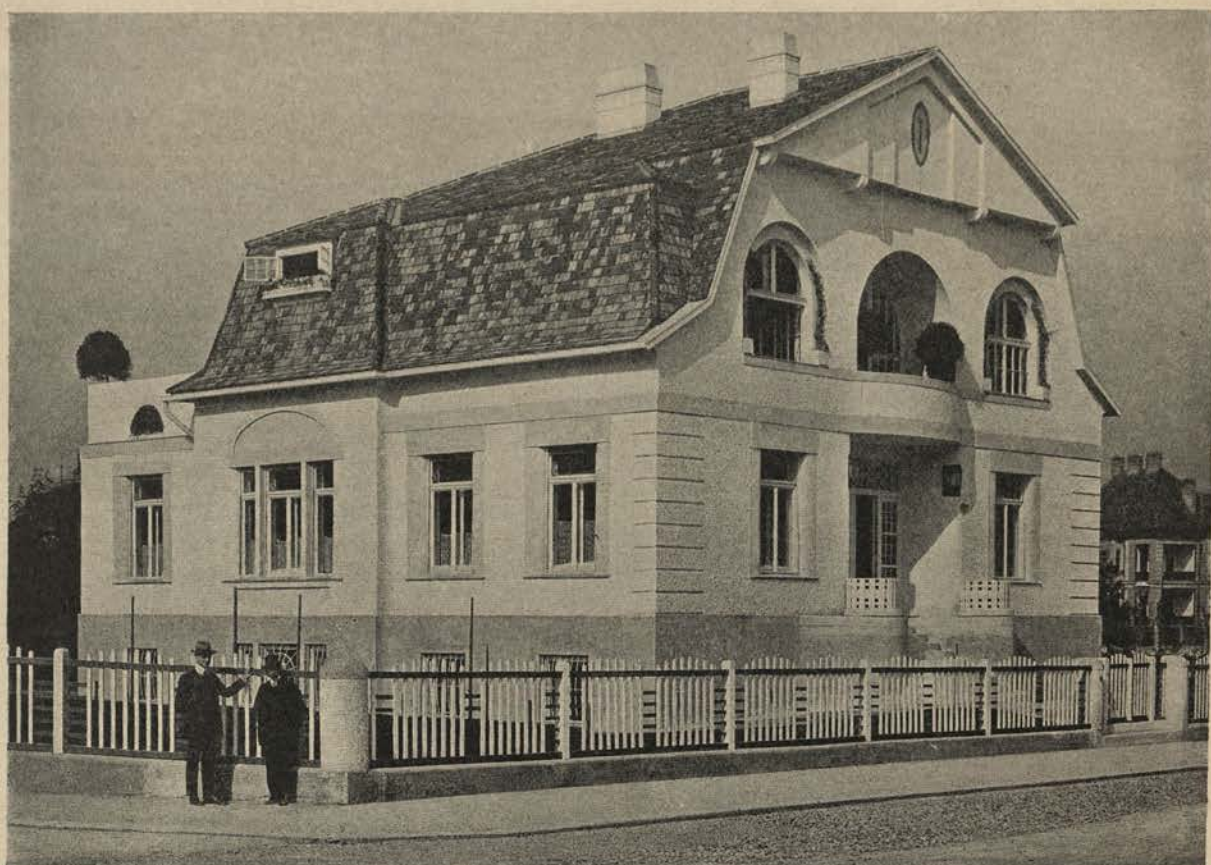
BEDROOM WITH MAPLE-WOOD FURNITURE. PROF. MAUR, ARCHITECT, EXECUTED BY ANTON HERGESELL, WINDOW BY RUDOLF LEUTGER'S NACHFOLGER, ELECTRIC PENDANT BY E. WINKLER



LOUNGE AT SEMMERING. FREIHERR VON KRAUSS, ARCHITECT, WICKER FURNITURE BY THE PRAG RUDNIKER KORBWAREN-FABRIK

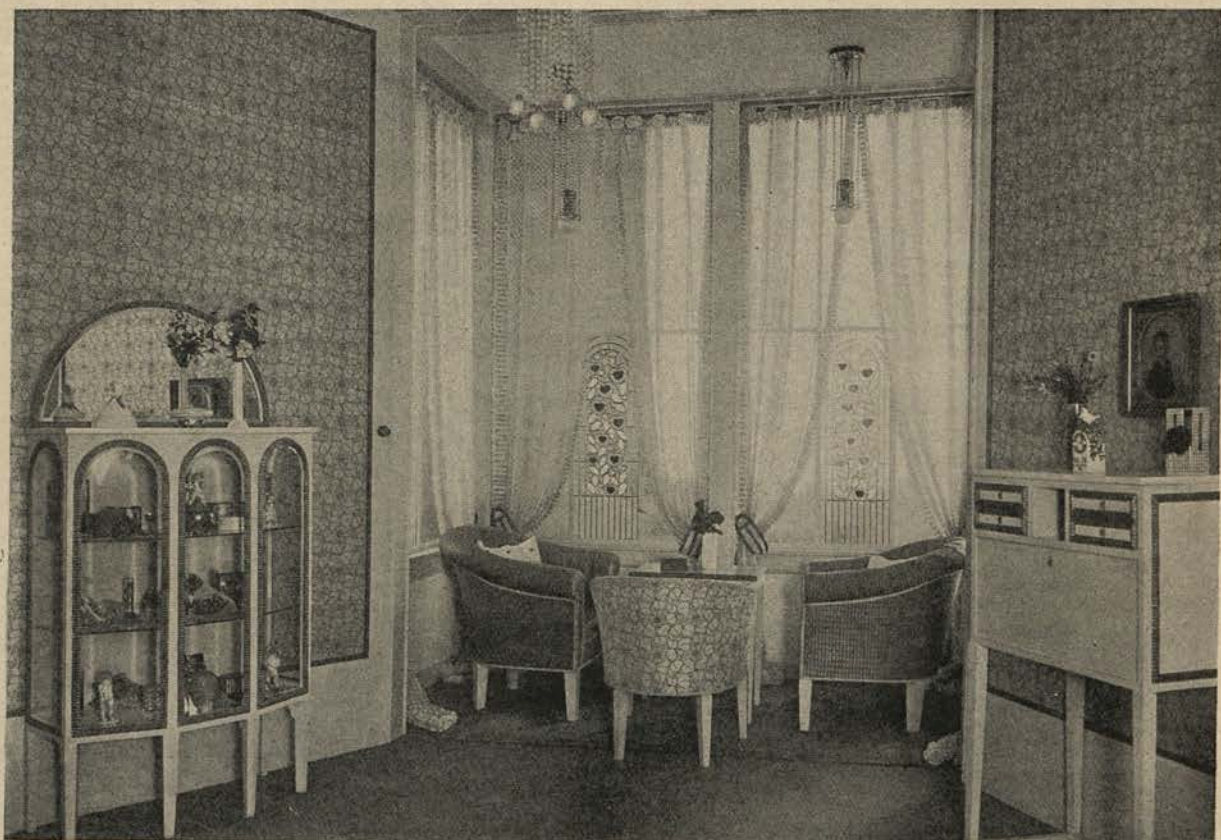


ENTRANCE HALL DESIGNED BY PROF. HOFFMANN
BENT-WOOD FURNITURE EXECUTED BY J. AND J. KOHN

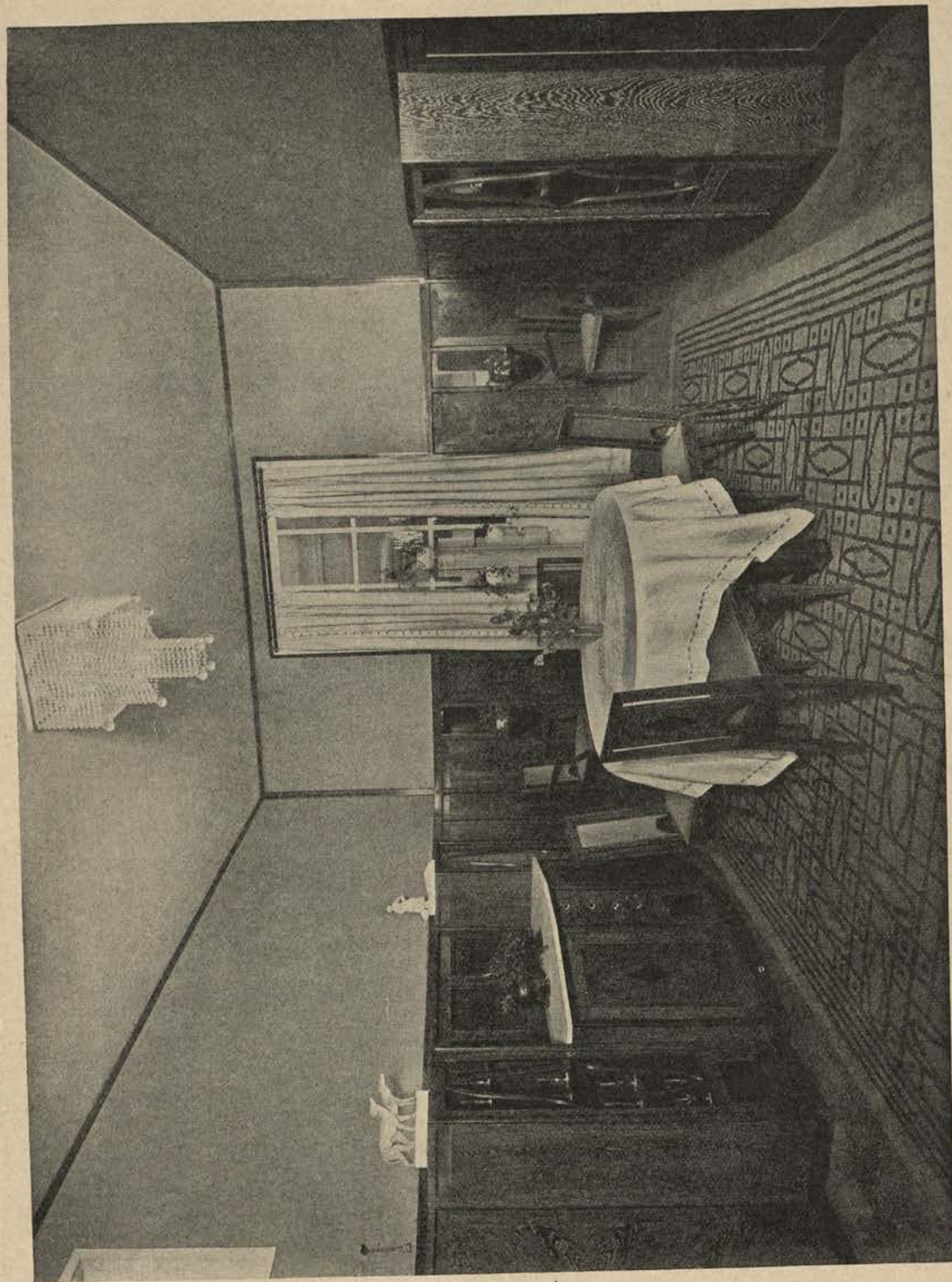


VILLA

HANS PRUTSCHER, ARCHITECT

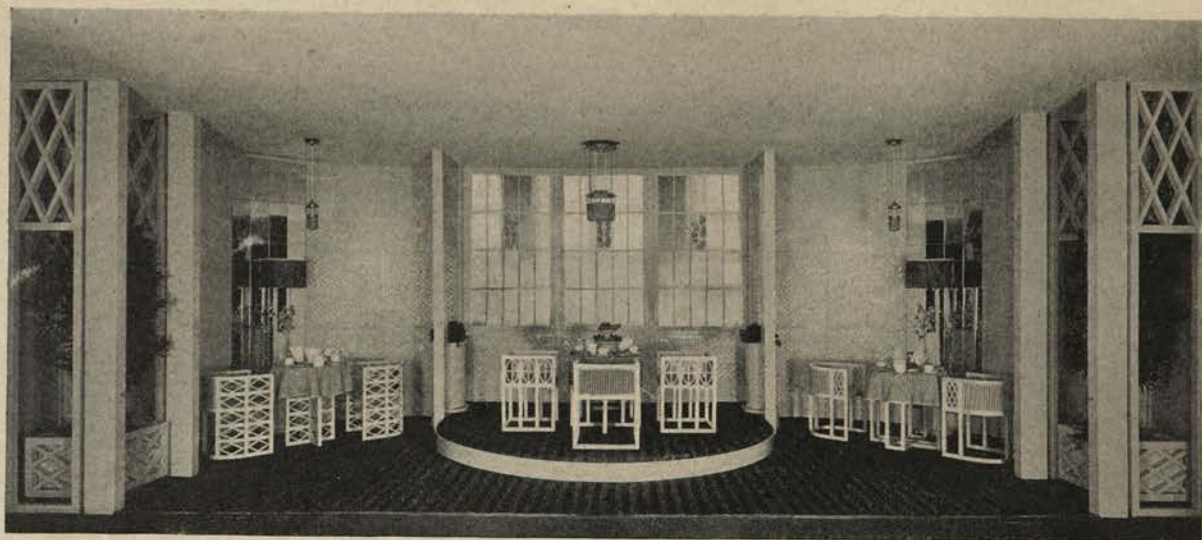


DRAWING-ROOM. CARL WITZMANN, ARCHITECT, EXECUTED BY DUMFORT AND TRÖSTER, AND EDUARD MUSIL



DINING-ROOM IN OAK. ALOIS HOLLMANN, ARCHITECT, EXECUTED BY WENZEL HOLLMANN, CARPET BY BACKHAUSEN, TABLECLOTH BY NORBERT LANGER

AUSTRIAN ARCHITECTURE AND DECORATION

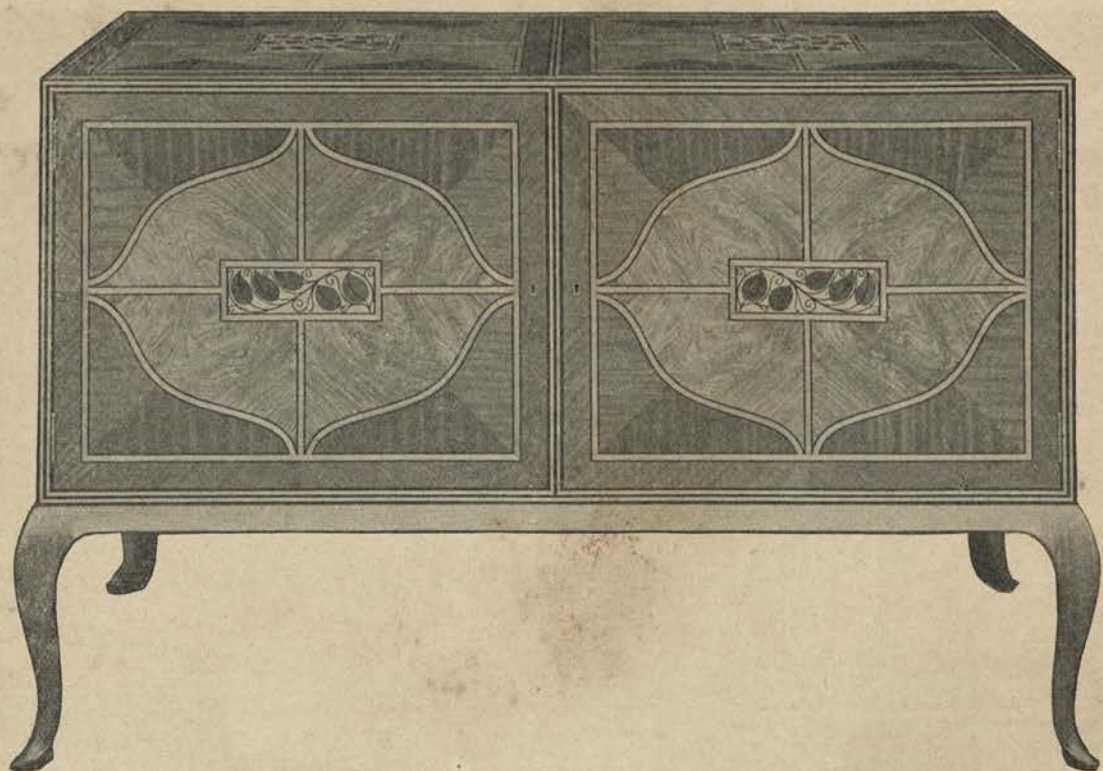


TEA-ROOM. PROF. OTTO PRUTSCHER, ARCHITECT,
EXECUTED BY THE PRAG RUDNIKER KORBWAREN-
FABRIK, WINDOW BY CARL GEYLING'S ERBEN

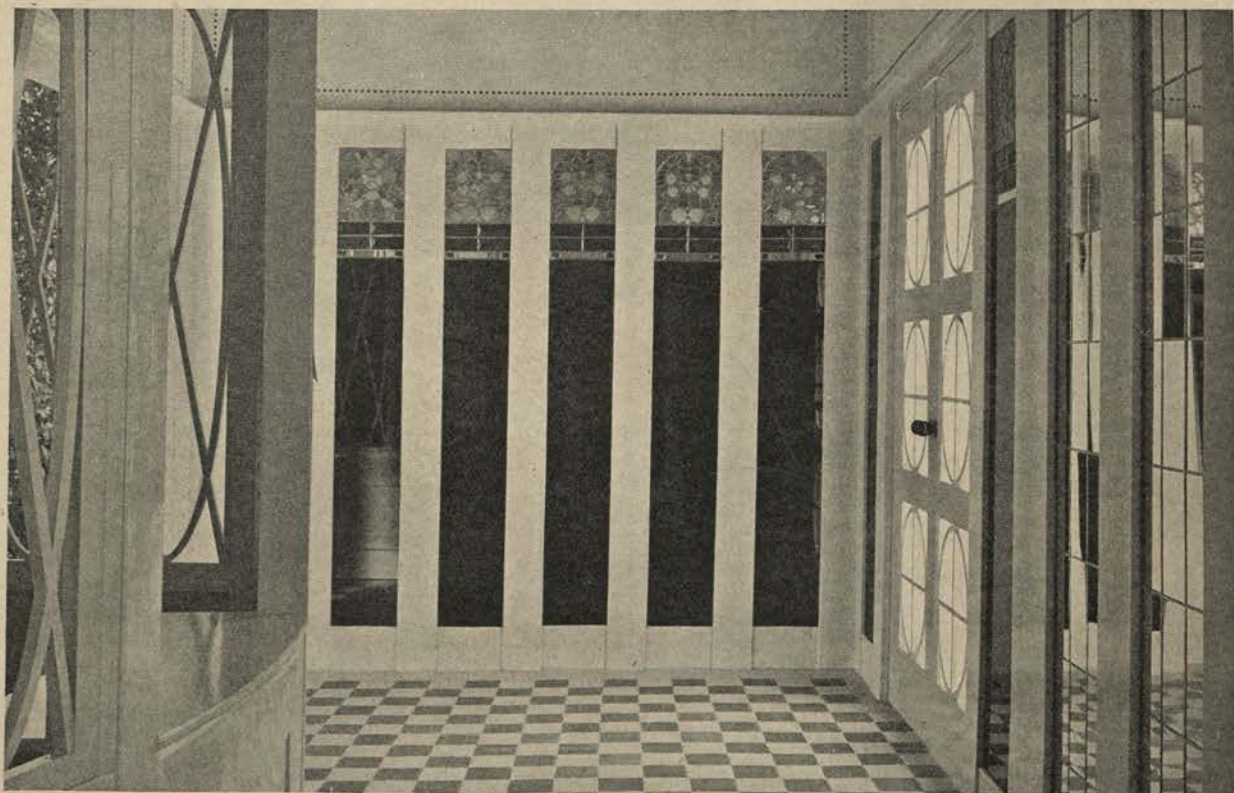
DINING-ROOM IN ELM WOOD. ROBERT OERLEY,
ARCHITECT, EXECUTED BY ANTON POSPISCHIL,
CARPET BY J. GINZKEY



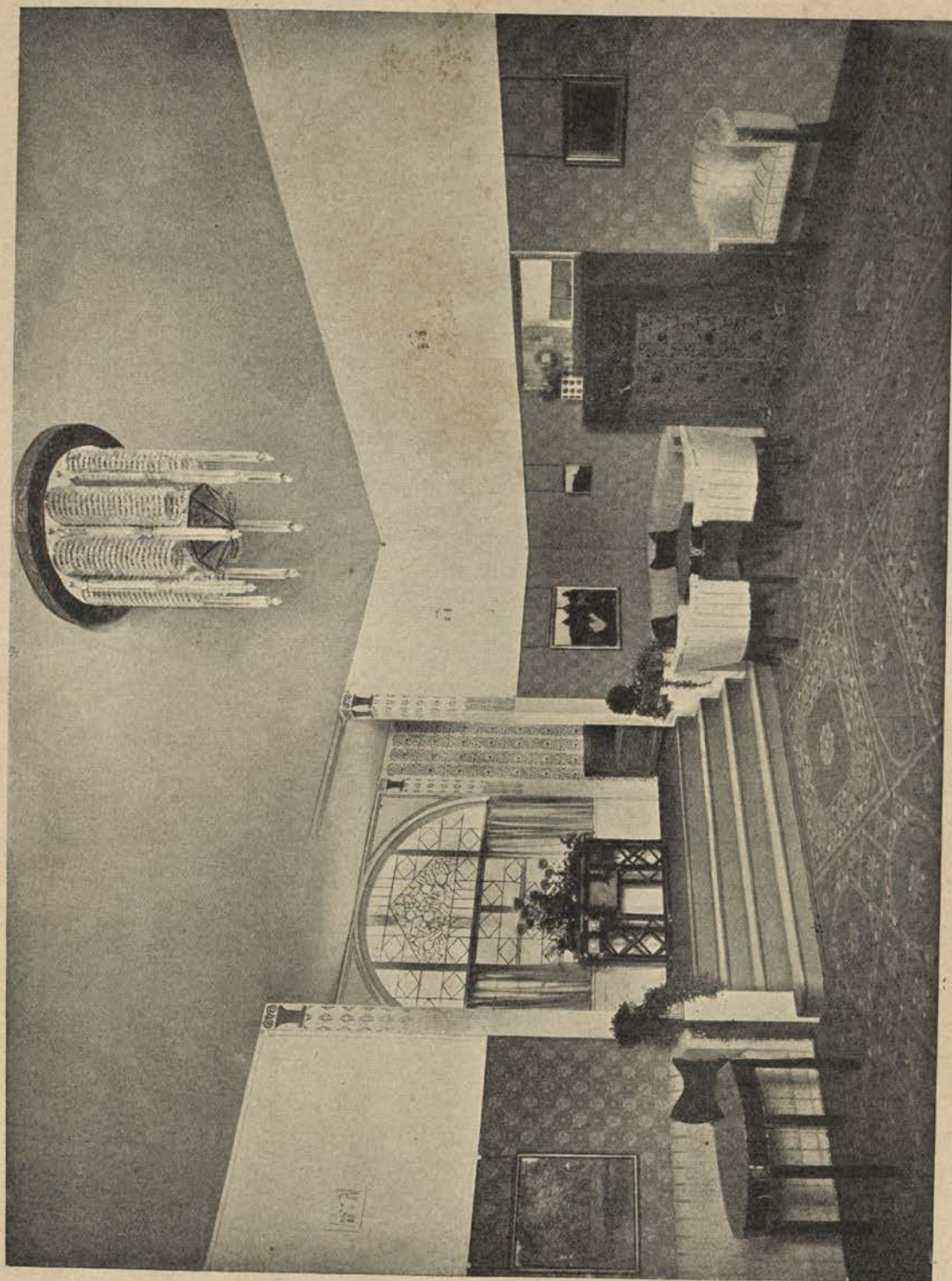
ENTRANCE HALL. PROF. KOTĚRA, ARCHITECT



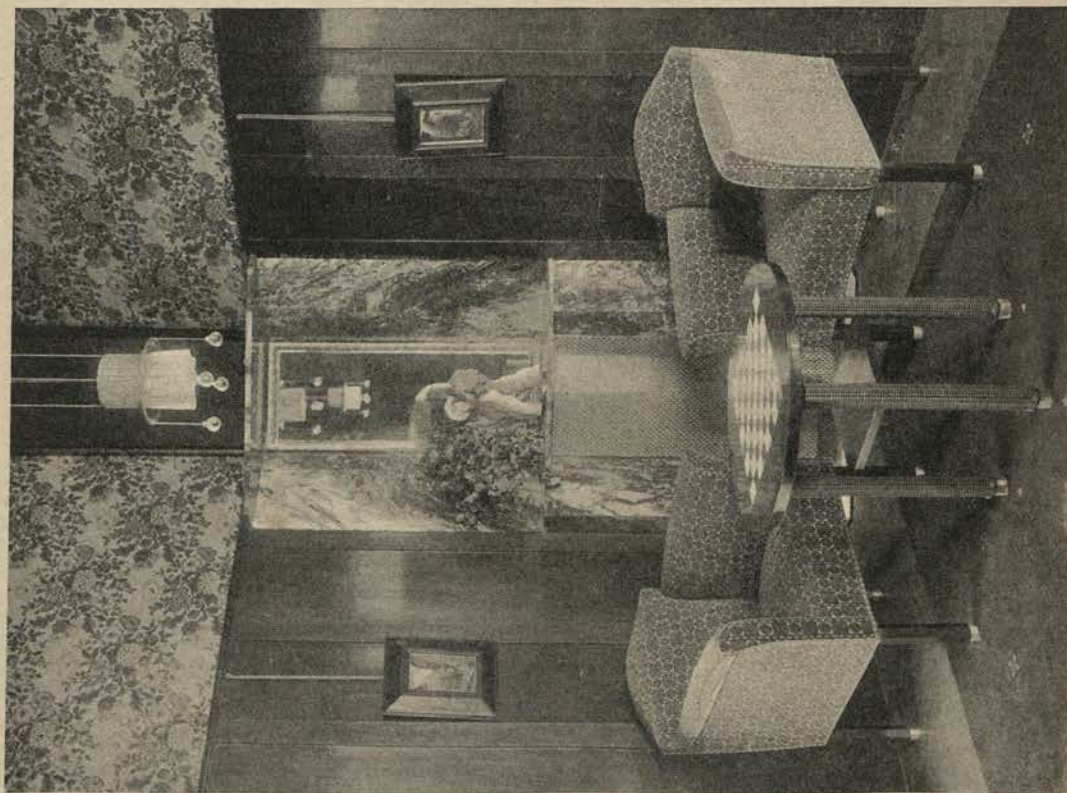
CABINET WITH INTARSIA DESIGNED BY PROF.
OTTO PRUTSCHER, EXECUTED BY THE DEUTSCHE
WERKSTÄTTE FÜR HANDWERKSKUNST



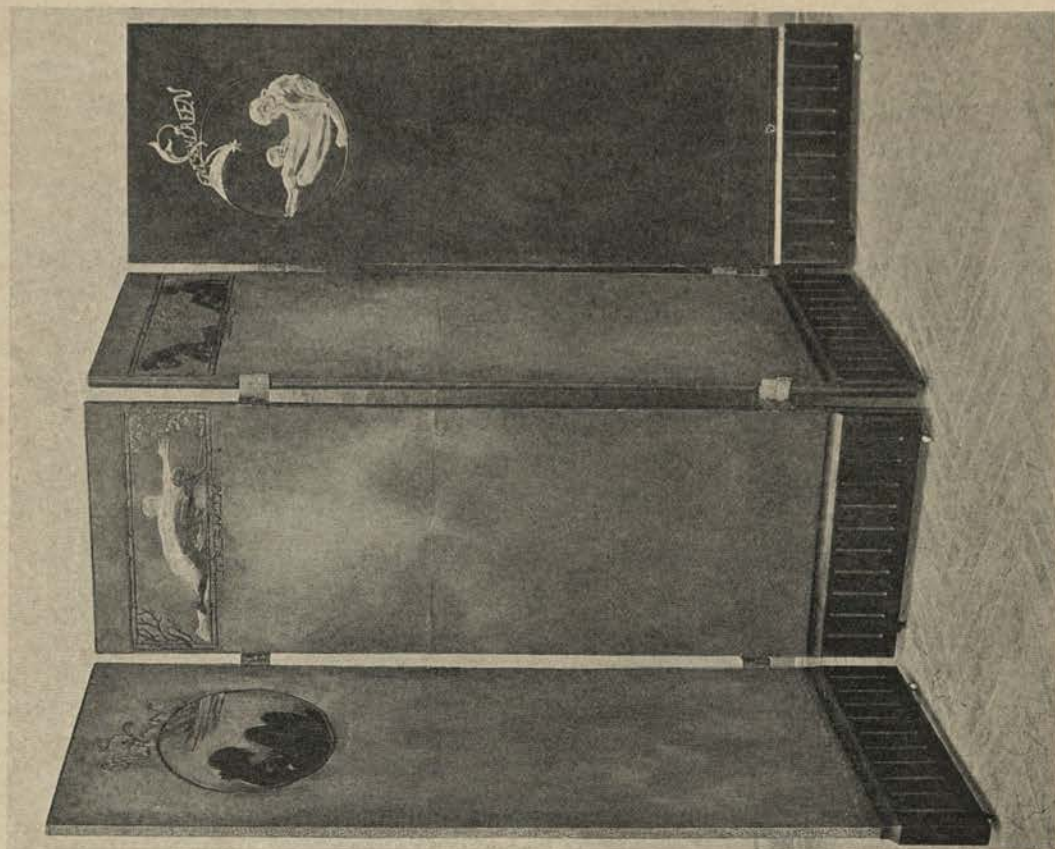
VESTIBULE. PROF. OTTO PRUTSCHER, ARCHITECT,
EXECUTED BY BERNHARD LUDWIG, STAINED GLASS
BY CARL GEYLING'S ERBEN



RECEPTION ROOM. FRITZ ZEYMER, ARCHITECT, EXECUTED BY M. NIEDERMOSER UND SÖHNE,
CARPET BY BACKHAUSEN, ELECTROLIER BY BAKALOWITS, WINDOW BY CARL GEYLING'S ERBEN



CORNER OF A STUDY. CARL WITZMANN, ARCHITECT
EXECUTED BY LEOPOLD SPITZER

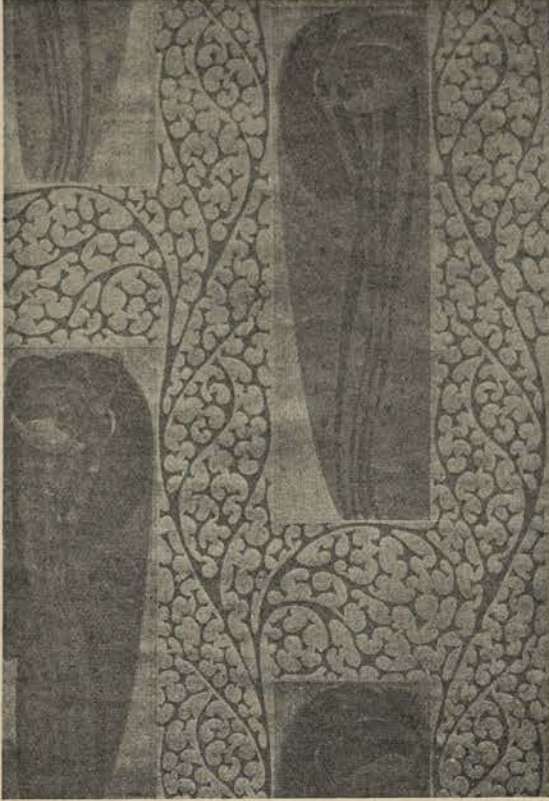


LEATHER SCREEN. DESIGNED AND EXECUTED BY J. ENGELHART
BRONZE DECORATION BY HANS FRÖMMEL



MURAL PAINTING—"OBERON" BY JOSEF ENGELHART

AUSTRIAN ARCHITECTURE AND DECORATION



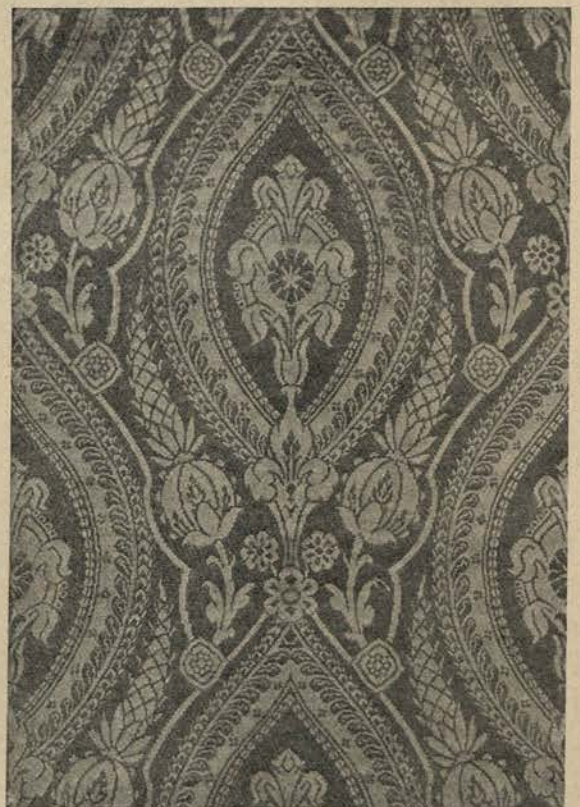
DESIGNED BY PROF. KOLO MOSER



DESIGNED BY B. HAJEK

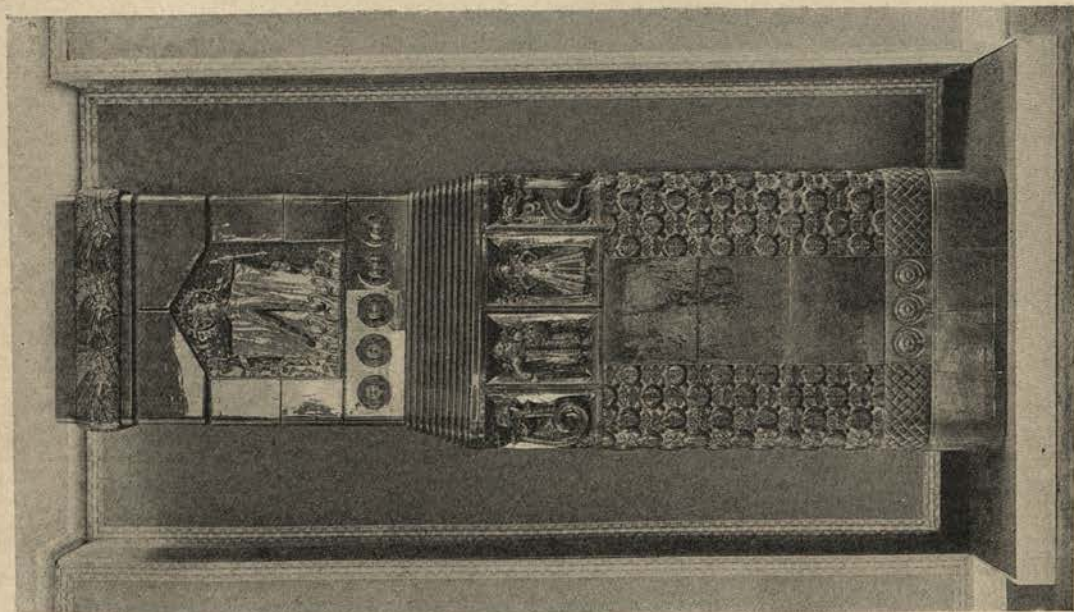


DESIGNED BY B. HAJEK

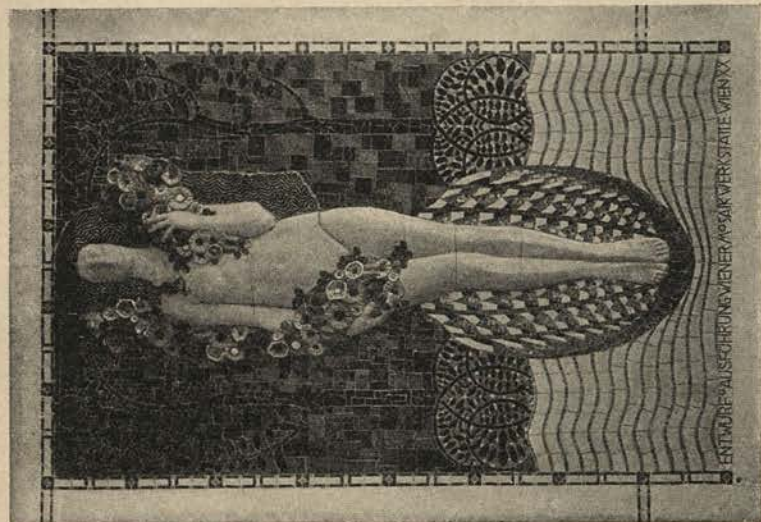


DESIGNED BY B. HAJEK

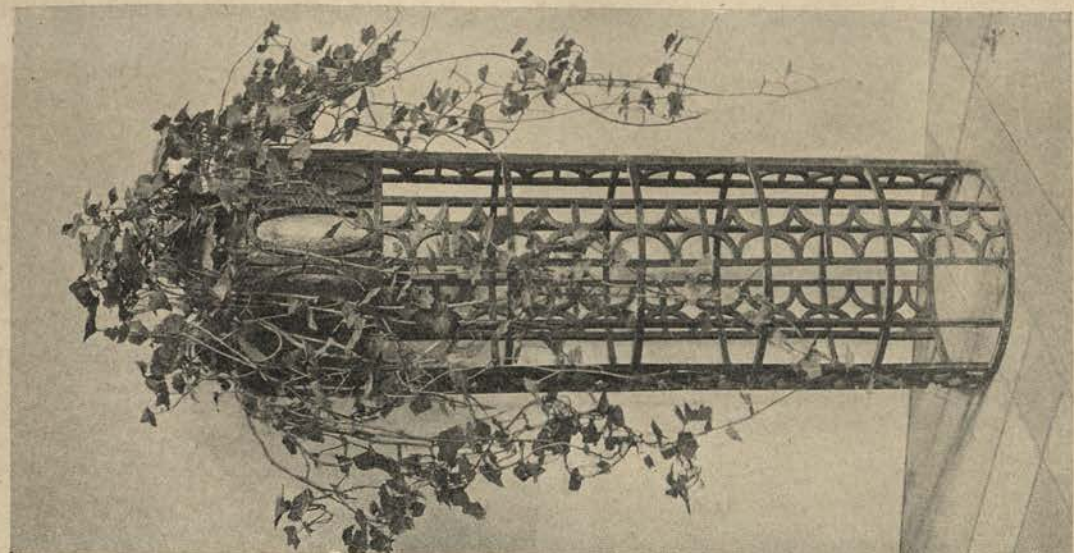
METAXIN WALLPAPERS EXECUTED FOR MAX SCHMIDT



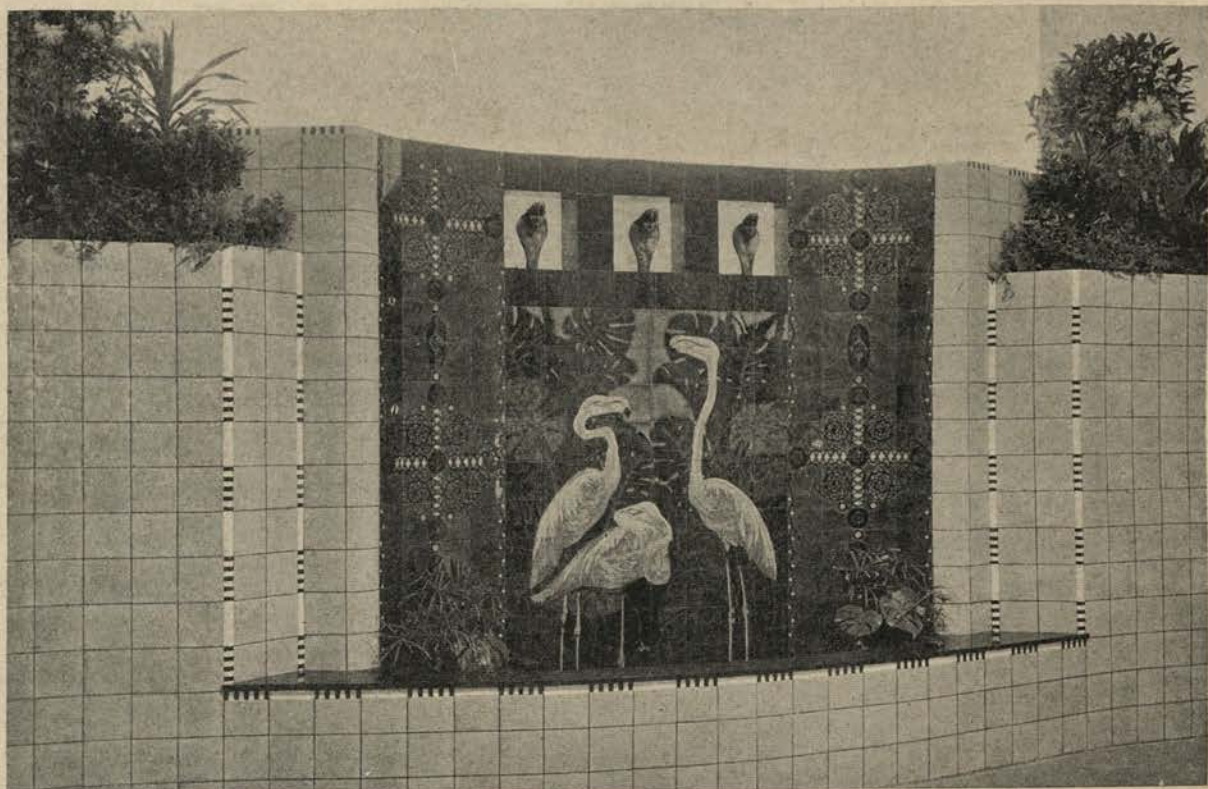
HEATING STOVE IN LUSTRE GLAZING, DESIGNED BY SEINOST, EXECUTED BY THE RAKONITZER CHAMOTTE-WARENFABRIK



MOSAIC PANEL DESIGNED AND EXECUTED BY L. FORSTNER IN THE WIENER MOSAIK WERKSTÄTTE



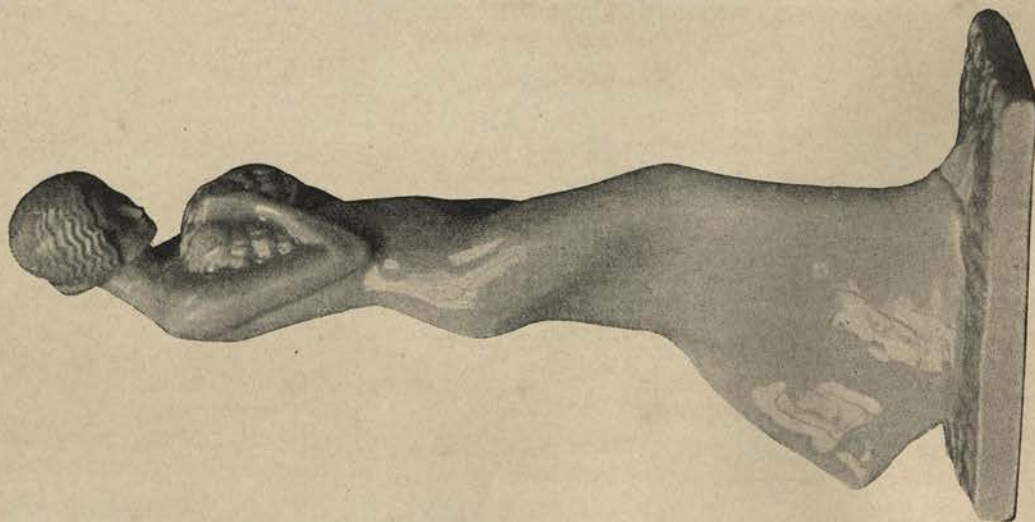
TRELLIS FLOWER-STAND DESIGNED BY PROFESSOR OTTO PRUTSCHER, EXECUTED BY IGNAZ NAWRATIL



FOUNTAIN DESIGNED BY HANS PRUTSCHER, EXECUTED BY
THE WIEMBERGER ZIEGELFABRIK UND BAUGESELLSCHAFT
BRONZE FISH-BOWL DESIGNED BY FRIEDRICH GORNIK
EXECUTED BY A. RUBENSTEIN



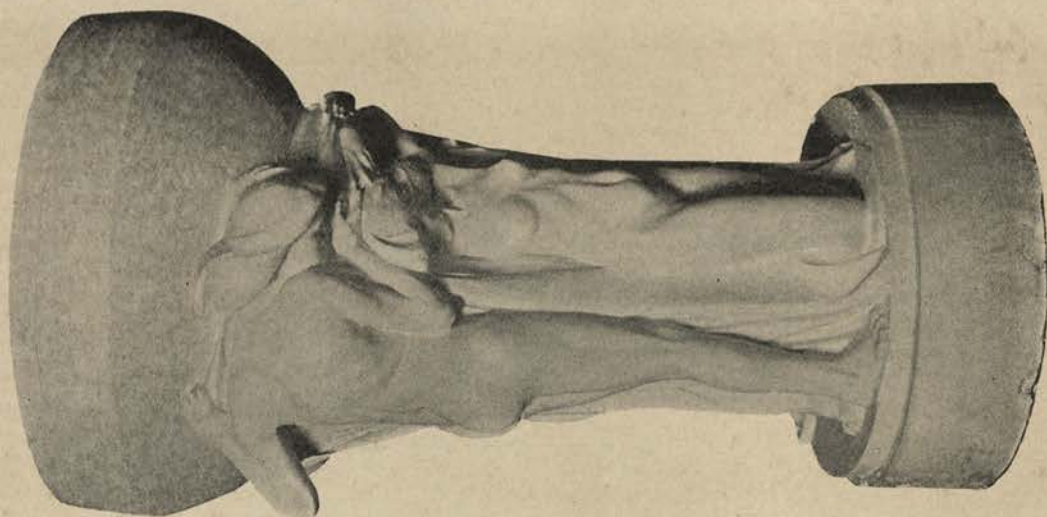
THE "KARL BORROMAUS" FOUNTAIN DESIGNED BY
JOSEF ENGELHART, EXECUTED BY HANS FRÖMMEL



PORCELAIN FIGURE—"TENDERNESS" DESIGNED AND EXECUTED BY IDA LEHMANN



VASE DESIGNED BY ADOLF BECKERT
EXECUTED BY JOH. LÖTZ WITTE



PORCELAIN GROUP DESIGNED AND
EXECUTED BY JOSEF PÁŠA

AUSTRIAN ARCHITECTURE AND DECORATION

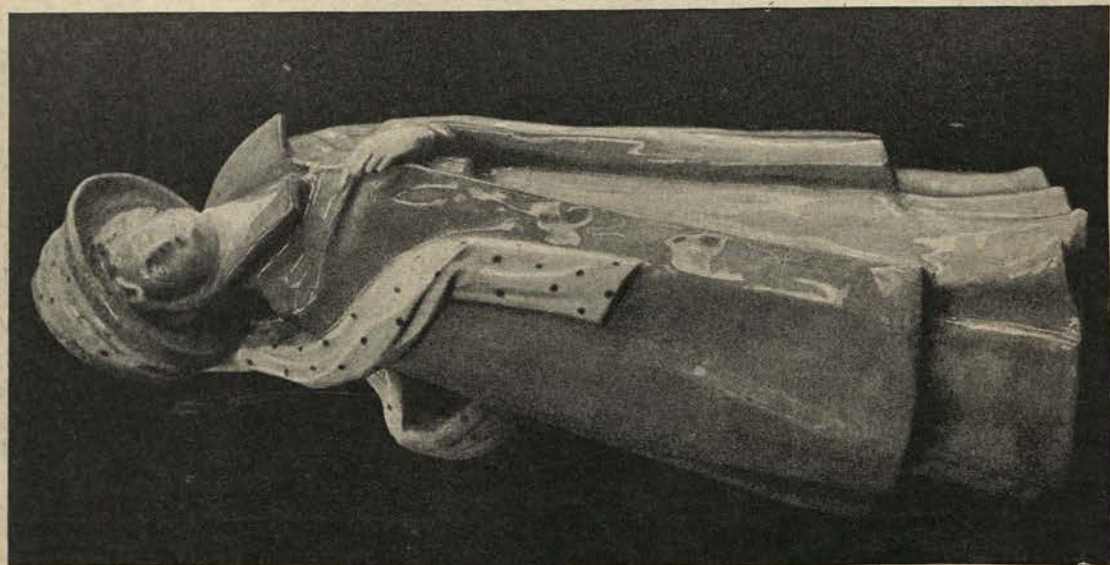


CERAMIC FIGURES DESIGNED BY ROSA NEUWIRTH, AND FRUIT-STAND DESIGNED BY GERTRUD DENGK
EXECUTED IN THE KUNSTGEWERBE SCHULE, VIENNA

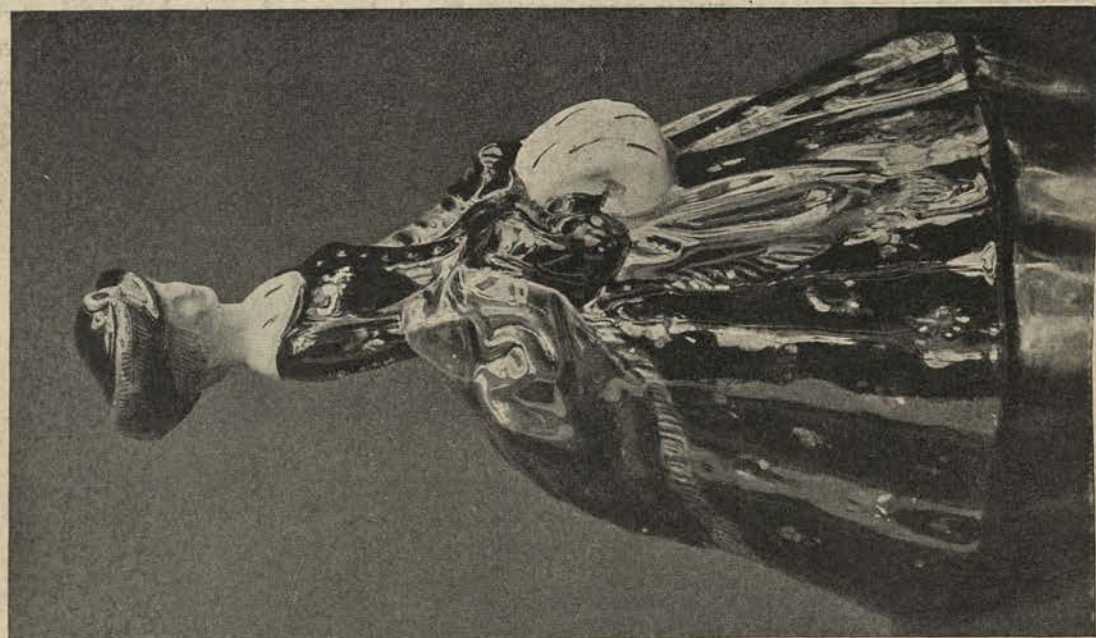


GROUP OF POTTERY

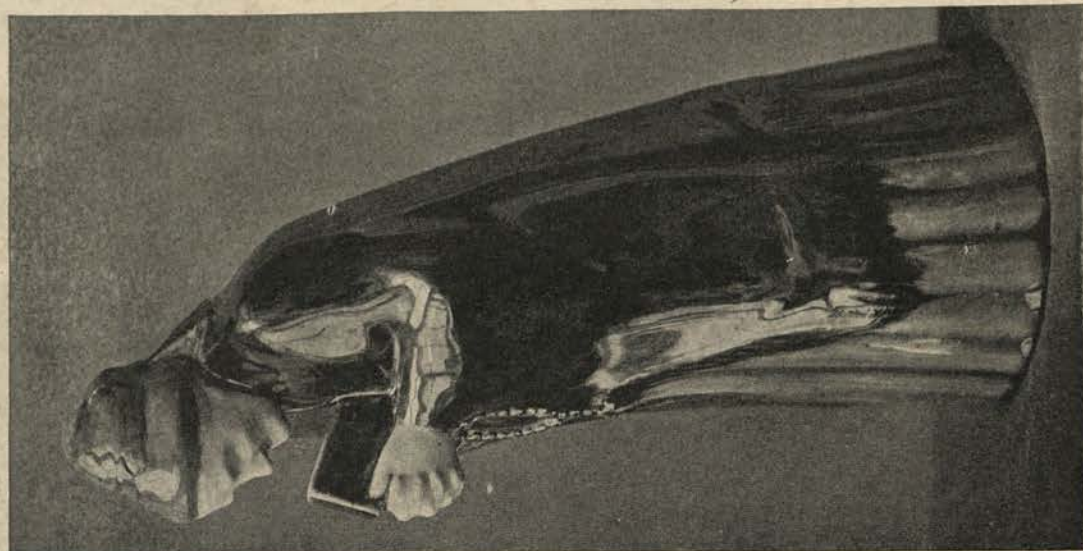
DESIGNED BY ADOLF BECKERT
EXECUTED BY JOH. LÖTZ WITTWE



CERAMIC FIGURE—"AUTUMN," DESIGNED
AND EXECUTED BY HUGO F. KIRSCH



CERAMIC FIGURES DESIGNED BY EMILIE SCHLEISS-SIMANDL,
EXECUTED BY
THE GMUNDENER KERAMIK-WERKSTÄTTE



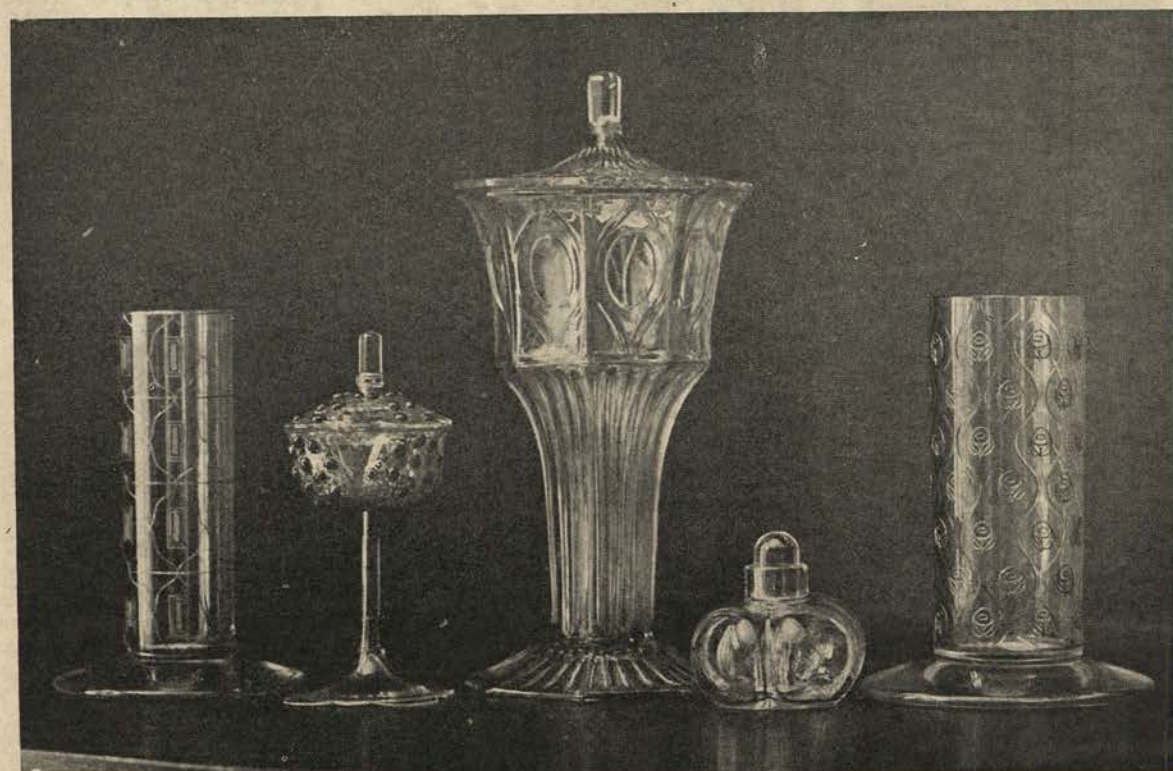
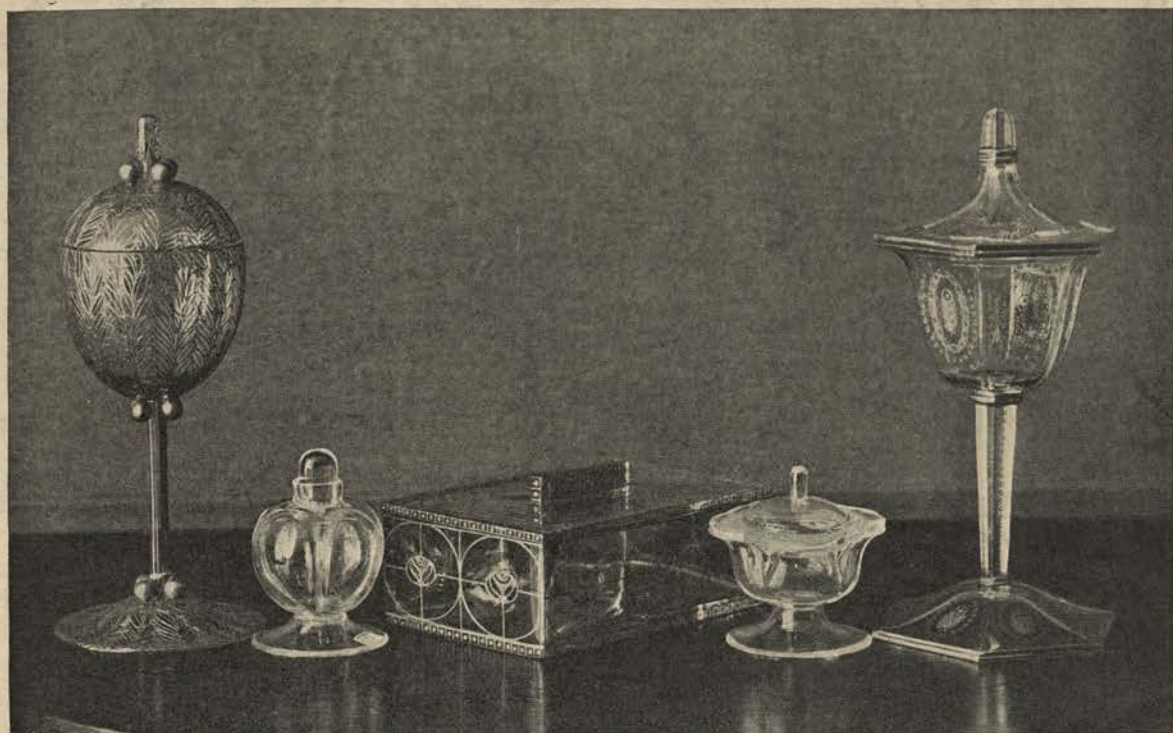
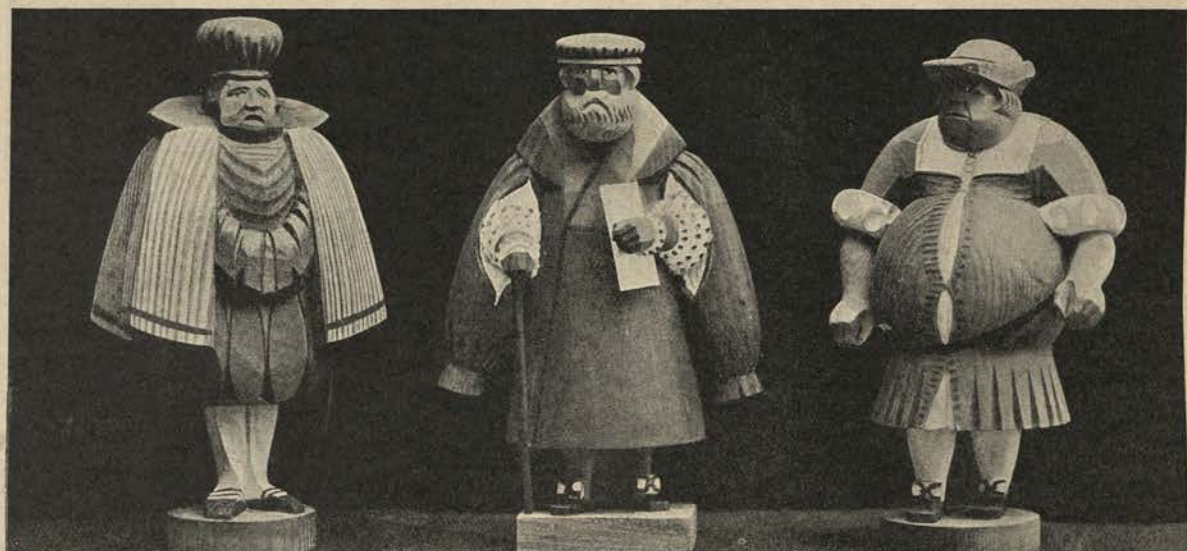


TABLE-WARE DESIGNED BY PROF. OTTO PRUTSCHER, EXECUTED BY ALFRED AND RUDOLF RITTER VON KRAHLEK



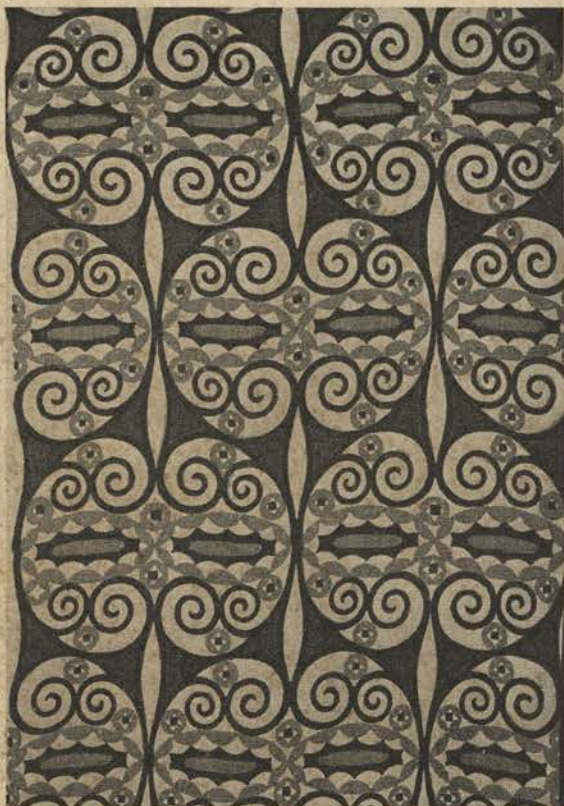


WOOD FIGURES CARVED AND PAINTED BY PROF. FRANZ BARWIG.

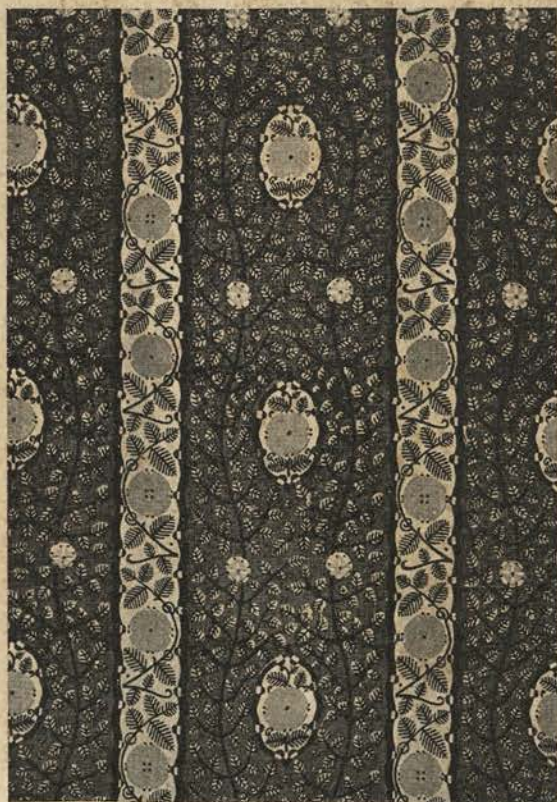
AUSTRIAN ARCHITECTURE AND DECORATION



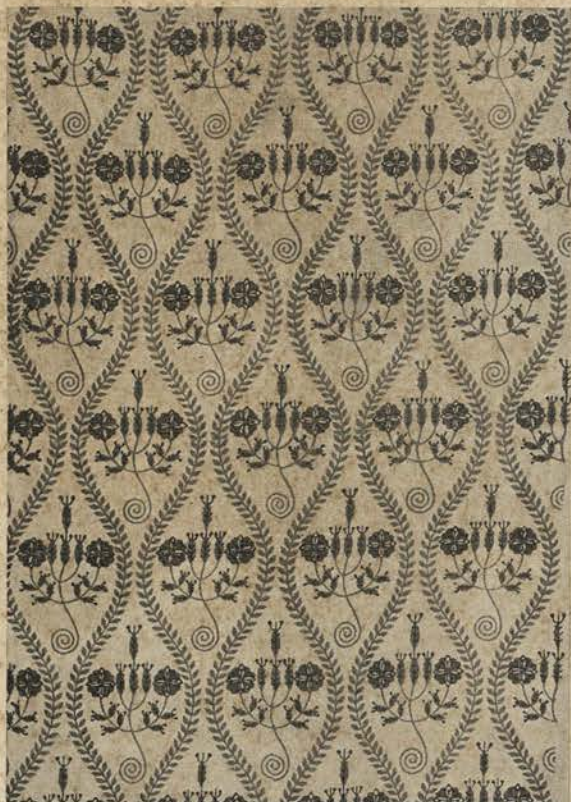
DESIGNED BY LOTTE FOCHLER



DESIGNED BY CARL WITZMANN

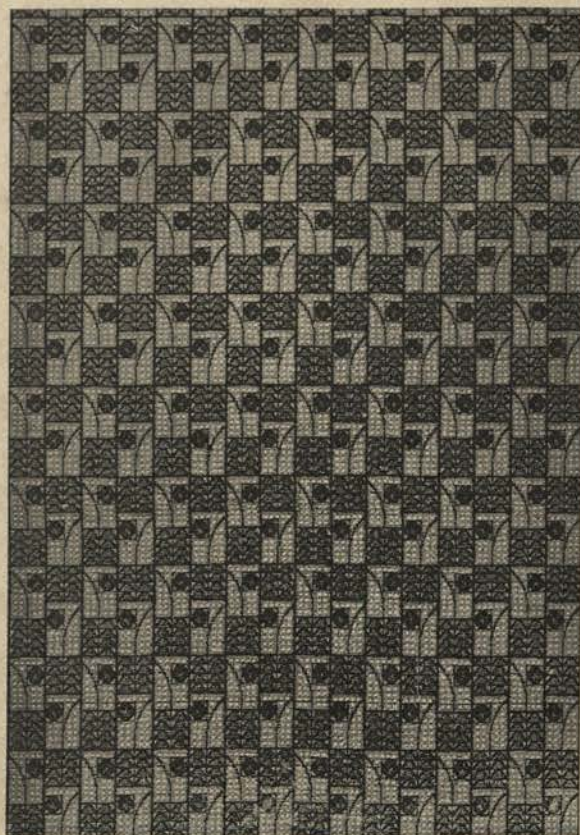


DESIGNED BY ADOLF HOLUB



DESIGNED BY E. MARGOLD

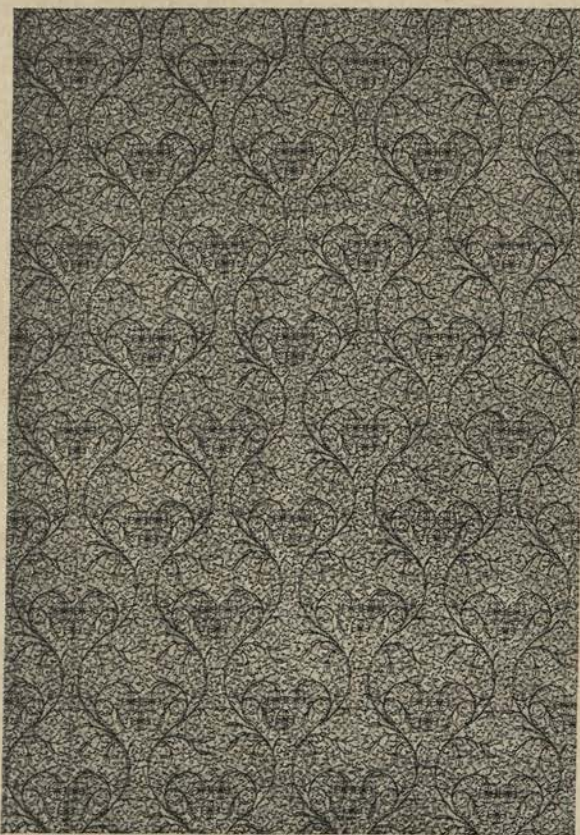
CRETONNES EXECUTED BY JOH. BACKHAUSEN UND SÖHNE



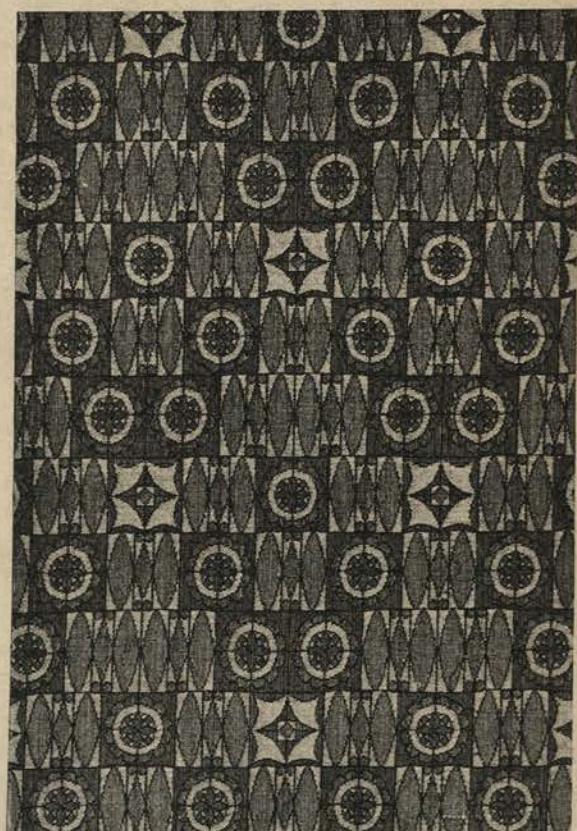
DESIGNED BY PROF. JOSEF HOFFMANN



DESIGNED BY PROF. OTTO PRUTSCHER

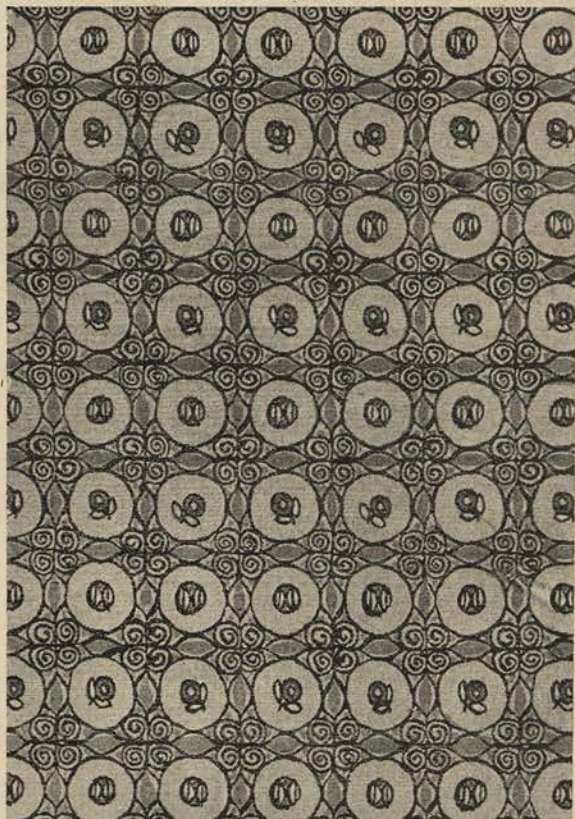
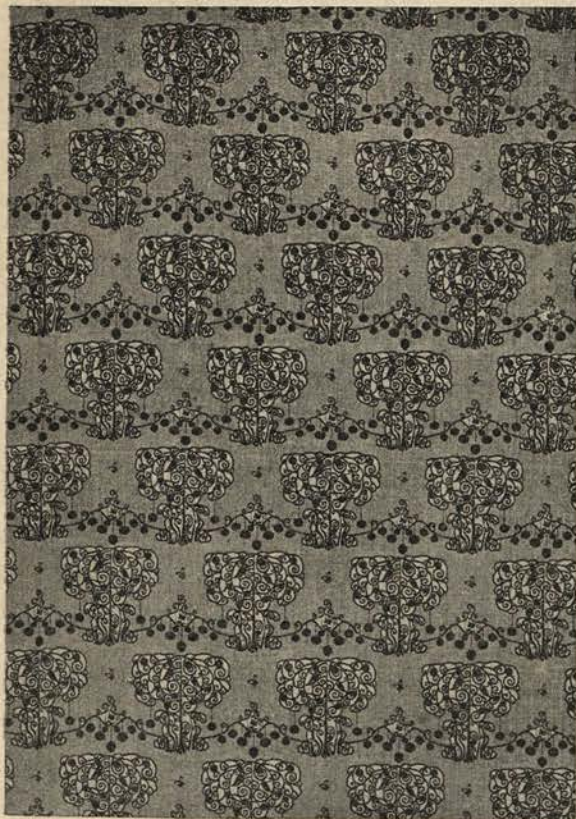


DESIGNED BY H. GEIRINGER

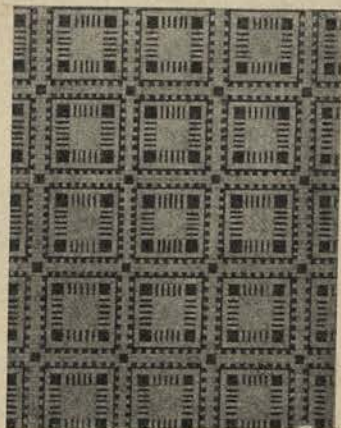
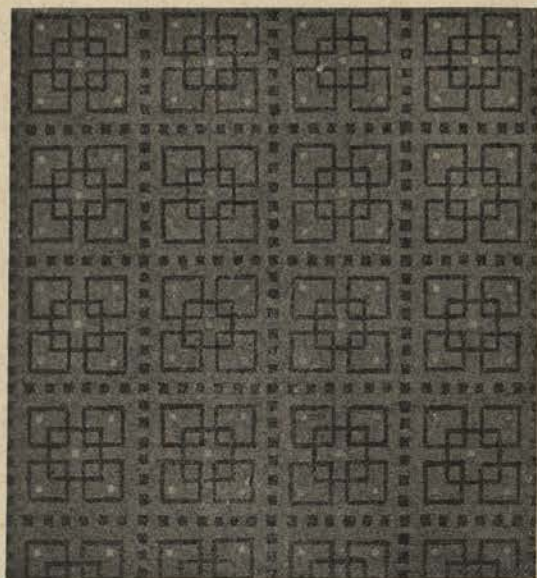


DESIGNED BY PAUL ROLLER

TAPESTRIES EXECUTED BY JOH. BACKHAUSEN UND SÖHNE



CARPET DESIGNED BY FRANZ MESSNER AND
BROCADES DESIGNED BY PROF. JOSEF HOFFMANN
EXECUTED BY JOH. BACKHAUSEN UND SÖHNE



DIVISION IV.

HUNGARY

HUNGARIAN ARCHITECTURE AND DECORATION. BY A. S. LEVETUS.

THE wave of modernism in art which swept over Germany and Austria twelve years ago could not fail to affect Hungary, in spite of the continual political unrest which existed in that country. For some time previously there had been signs of dissatisfaction amongst the architects, and a growing desire for the development of the true Hungarian spirit in decorative art was showing itself in some quarters. The man who acted as leader of this movement was Fczol, and he was commissioned to carry out the *Redoute* in Budapest. He openly avowed his purpose of creating a real Hungarian style in architecture, and, in spite of the strong opposition of the Academy, he kept to his intentions. But he found little sympathy, and had but few followers. Nevertheless, the *Redoute* remains as a lasting sign of the struggle. In originality of conception it is unique, though in character the edifice leans rather to the Oriental than what is usually considered the Hungarian style. This Fczol justified by saying that as the Magyars originally came from the East, the style and ornament must necessarily show the influence of the Orient.

A fresh impulse was given to Hungarian national art in 1896, when preparations were being made for the Millenium Exhibition. Here was an opportunity to show the world that there existed such a thing as real Hungarian ornament, characteristic of the nation. Just at this time, too, Josef Hűszkawere published his famous work, *The Hungarian Ornament and the Székler House*. This at once drew public attention to the beauty and artistic value of the work of the peasants and their manner of building. It gave an impetus to building on their lines, with the result that a number of the villas erected of late years are purely national in style, and to-day we find in the country a great demand for everything Hungarian in art and decoration.

In 1896 Odon Lechner designed for Budapest the Hungarian Museum of Arts and Industries. The style is somewhat Indian in feeling, but the whole scheme of decoration is purely Hungarian. This building is important as marking the starting-point from which modern Hungarian architecture and ornament was to develop. Here, too, are held exhibitions, not only of native arts and crafts, but those also of other countries, so that the public may be kept in touch with the work that is being produced beyond the frontiers.

At the present time architecture may be said to be in a state

HUNGARIAN ARCHITECTURE AND DECORATION

of transition. There is continual probing and searching going on amongst architects, but any movement is welcomed, for it will prevent a return to the old condition of stagnation. The gap between the Academic and the National in modern Hungarian Architecture is a wide one, and it will be some time before it disappears. But much is being done by means of exhibitions, lectures and publications to propagate the ideas of Lechner, and the future holds out considerable promise.

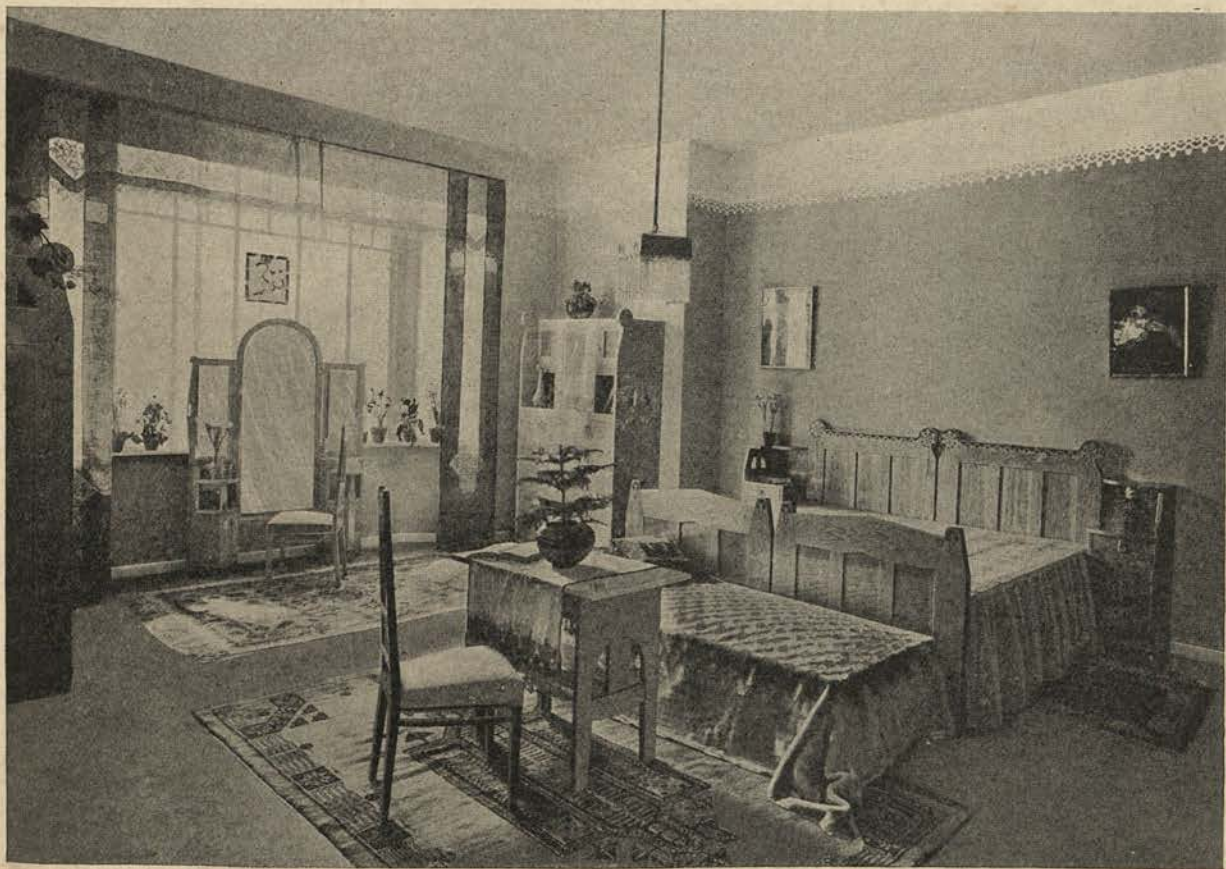
Among the modern men there are some who have done good work both in architecture and decoration. In their buildings two distinct styles may be easily recognised, one the purely Hungarian and the other mainly influenced by the leading English architects, whose work is chiefly known to them through the channels of *THE STUDIO*. Eduard Wigand is now in distant Transylvania, where he is erecting workmen's model homes, purely Hungarian in style ; Professor Géza Maroti in Mexico is building a theatre, which, from the models, promises to be highly original and characteristic. He has spent some time there and has met with warm encouragement in his work. Josef Vago, Geza Marcus, Béla Malnai, Marcell Homor, and Béla Lajta are all producing excellent work, the last-named having planned the Jewish cemetery in Budapest. Of the purely decorative artists Aládar Kriesch and Sandor Nagy deserve a foremost place. They are members of the little artists' colony in Gödöllő.

A. S. LEVETUS.

HUNGARIAN ARCHITECTURE AND DECORATION



RECEPTION ROOM WITH WALNUT FURNITURE, DESIGNED BY ALADÁR KRIESCH, EXECUTED BY JOS. MOCSAI



BEDROOM WITH LARCH-WOOD FURNITURE INLAID WITH MAHOGANY, DESIGNED BY B. FEHÁR KUTI AND L. DOSA



NURSERY WITH PINWOOD
FURNITURE STAINED BLUE

DESIGNED BY WILHELM VESZELY, EXECUTED
IN THE STATE TOY WORKSHOPS



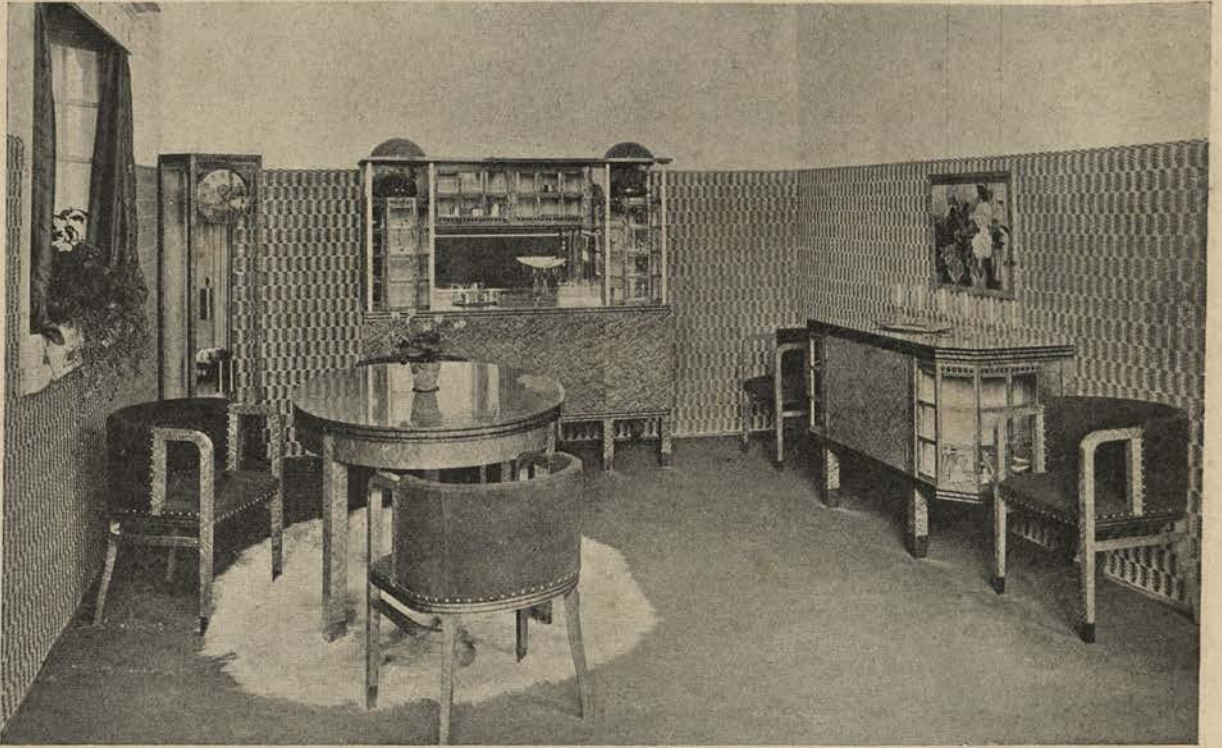
SMOKING-ROOM WITH PALISANDER
ROSE-WOOD FURNITURE

DESIGNED BY BÉLA VAS
EXECUTED BY JOH. RADÓCZ



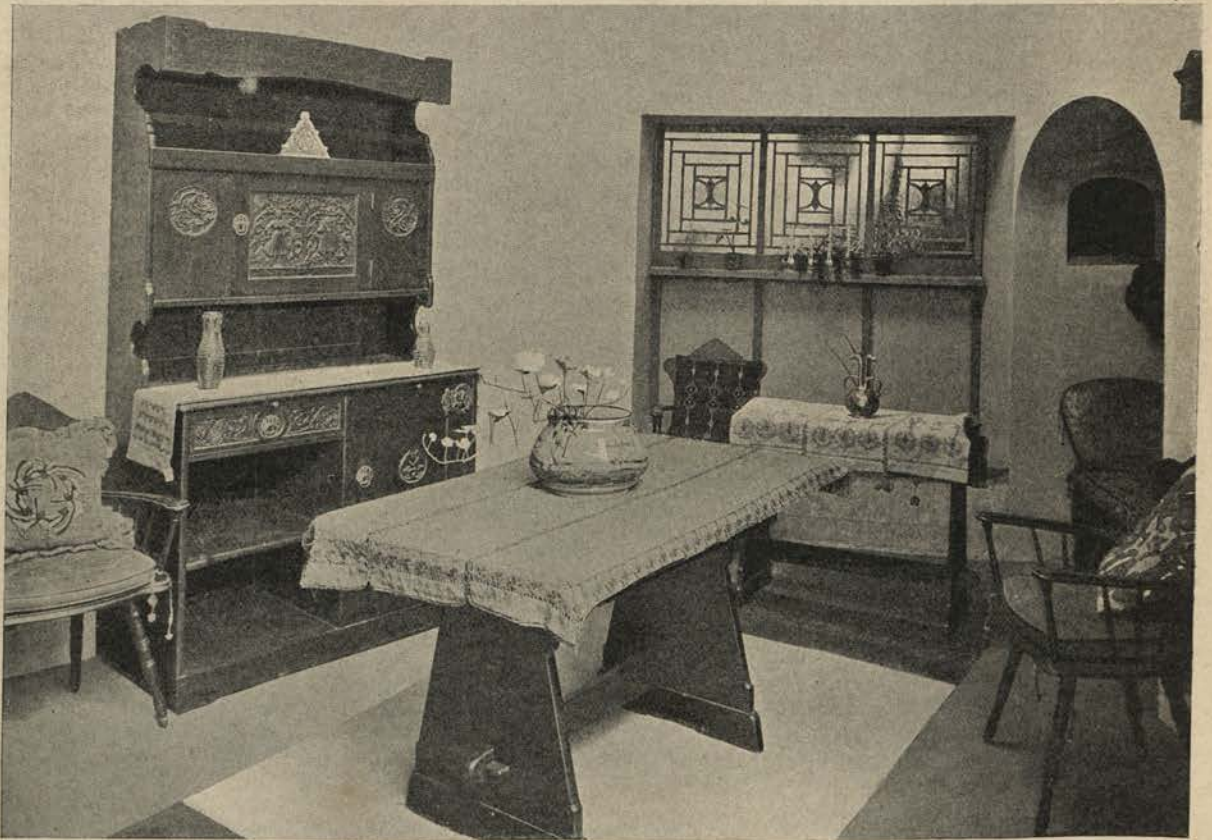
DINING-ROOM DESIGNED BY EDUARD WIGAND

HUNGARIAN ARCHITECTURE AND DECORATION



DINING-ROOM WITH SILVER-
GREY MAPLE FURNITURE

DESIGNED BY EDUARD WIGAND, EXECUTED
BY MICHAEL FODOR'S SUCCESSOR



DINING-ROOM WITH CARVED
OAK FURNITURE

DESIGNED BY EDUARD WIGAND
EXECUTED BY JOS. MOCSAI



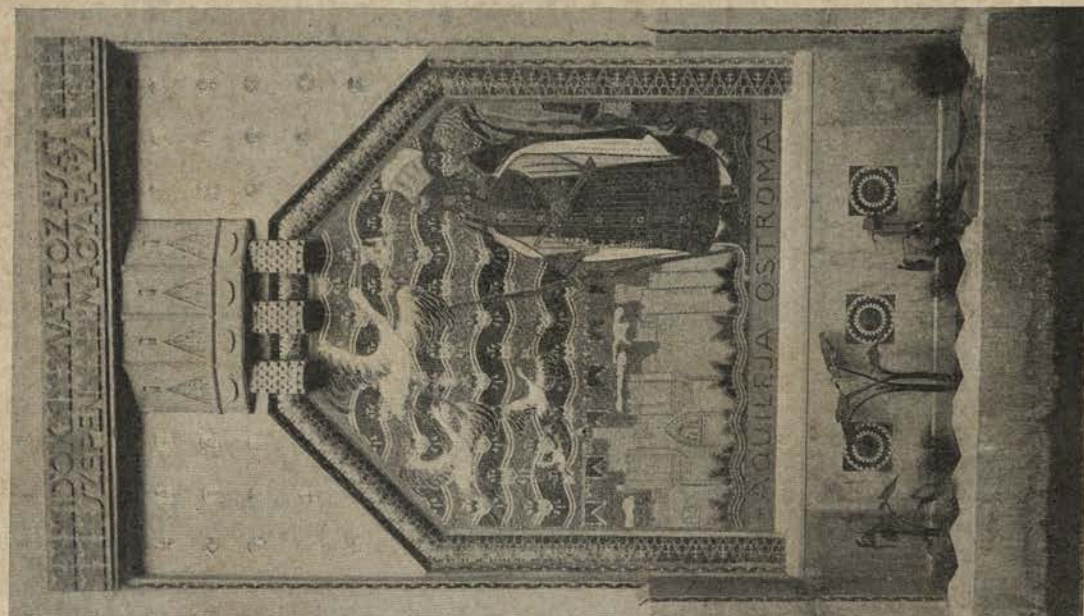
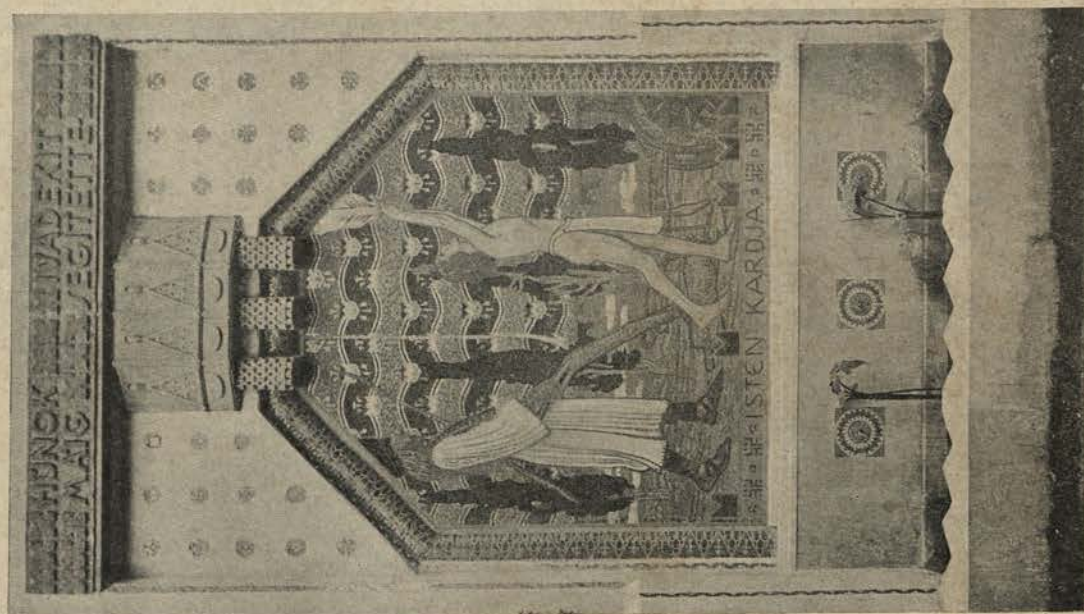
ENTRANCE HALL

DESIGNED BY BÉLA LAJTA



ENTRANCE HALL WITH
STAINED OAK FURNITURE

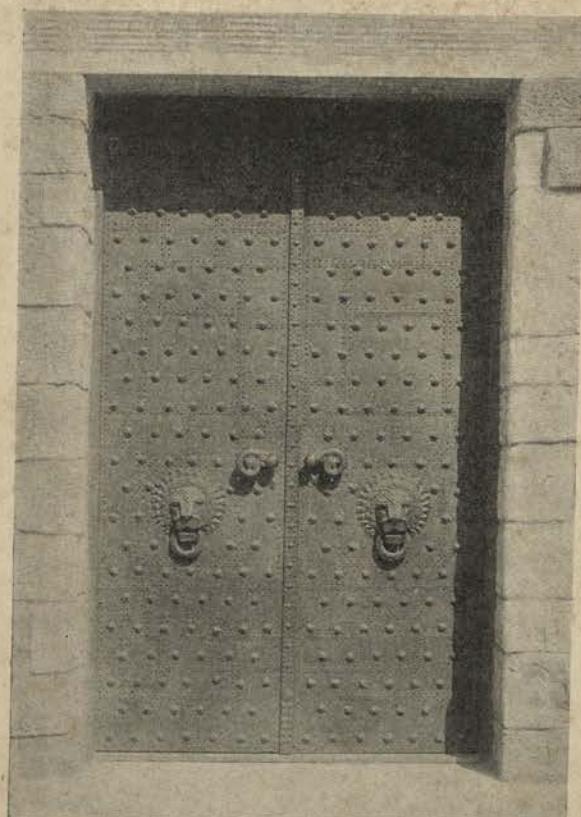
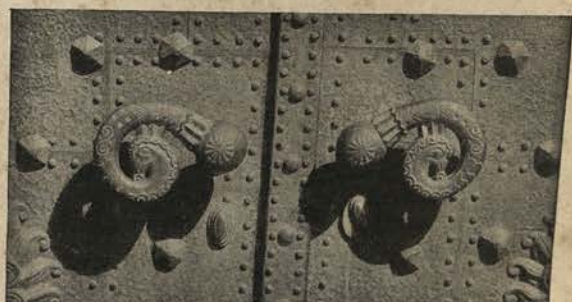
DESIGNED BY GÉSA MARÓTI, EXECUTED BY
JOSEF KISS, GLASS MOSAIC BY MAX RÓTH



GLASS MOSAIC MURAL DECORATION, DESIGNED
BY ALÁDÁR KRIESCH, EXECUTED BY MAX RÓTH



WINDOW DESIGNED BY SÁNDOR
NAGY, EXECUTED BY MAX RÓTH
HAND-WOVEN TAPESTRY DESIGNED
BY SÁNDOR NAGY, EXECUTED BY
LEO BELMONTE



BRONZE DOOR-FURNITURE AND
WOOD-CARVING DESIGNED AND
EXECUTED BY BÉLA LAJTA



